

DISCORDER

DECEMBER.1996

THAT MAGAZINE FROM CITR 101.9 FM

FREE



ADAD
96

AND.... MICHAEL MOORE!
• JEN WOOD • CUB

BUY NOTHING DAY

TRANS AM • BOUNCING SOULS • GALAXIE 500 • ELVIS™ CANTATA II •

the Josephine Wiggs Experience

presents:

Bon Bon Lifestyle

Their debut album
for Grand Royal...
wry, romantic, in search
of the life of leisure.

www.grandroyal.com



In Stores
NOW



moistboyz II

**This is not metal for metal's sake.
It's rock for the good of the nation.**

In Stores Now

DISCORDER

DECEMBER 1996 ISSUE #167

FEATURES

RITA DI GHENT	7
TRANSAM	8
BOUNCING SOULS	11
JOHN ACQUAVIVA	11
GALAXIE 500/DAMON & NAOMI	13
ELVIS™ CANTATA	14
BUY NOTHING DAY	15
CUB	17
JEN WOOD	18
MICHAEL MOORE	20

COLUMNS

editrix	
miko hoffman	4
art director	5
ken paul	7
ed zap	
kevin pendergraft	10
production manager	22
barb yamazaki	23
graphic design/layout	24
jules d, ken paul,	25
suki smith, barb y	27
production	31
chris eng, erin hodge, jesse	35
proudfoot, suki smith,	36
tristan winch	37
photography/illustrations	38
barb, cobalt, andrew	
dennison, eileen gladue	
lori kiessling, suki,	
kai taylor	
contributors	
andrea, barbara a,	
petra a, james b, chris a,	
lisa c-w, michael c, julie c,	
reuben c, christina, bryce d,	
jason d, jules d, chris e, matt	
e, karen f, frankg, andrea g,	
gordon i, ghy, lee h, pieler h,	
sydney h, thomas h, jono,	
anthony k, kellie k, namiko k,	
paul k, lloyd, gemma l, adam	
m, clinton m, janis bmc,	
siobahn mc, dj noah,	
nardwuar, jesse p, ken p,	
kevin p, brian r, june s, sara s,	
suki s, dove t, jim v, brian w,	
farn v	
program guide	
namiko kunimoto	
charts	
megan lm, barb y	
datebook	
ryan ogg	
distribution	
matt steffich	
us distribution	
meggie	
discorder online	
ben lai	
publisher	
linda schollen	

COVER

So MIKO SAID TO THE OTHERS, "Why does one's nose get CHAPPED? AND NOY, SAY, ONE'S CHEEK?" BARB SMILED, THEN RAN OUTSIDE TO BUILD A SNOWPERSON. KENNETH ROLLED HIS EYES, THEN MADE HIMSELF A BAGEL WITH HUMMUS. KEVIN SHUFFLED AWAY FOR "SOME FRESH AIR." AND TRISTAN DECIDED THAT PERHAPS NOW WOULD BE A GOOD TIME TO BUY HIMSELF SOME NICE, WARM SLACKS. HEY, ALL YOU LOYAL DISORDER READERS - FOR WHAT IT'S WORTH, HAPPY HOLIDAYS ... ARTWORK BY ADAM, WHO JUST HAD A SHOW AT THE HAWAIIA GALLERY.

© "DISORDER" 1996 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 17,500.

Subscriptions, payable in advance, to Canadian residents are \$15 for one year, to residents of the USA are \$15 USD; \$24 CDN elsewhere. Single copies are \$2 (to cover postage, of course). Please make checks or money orders payable to DISORDER Magazine.

DEADLINES: Copy deadline for the January issue is December 6th. Ad space is available until December 13th and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. DISORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted as disc (Mac, preferably) or in type. As always, English is preferred.

From UBC to Langley and Squamish to Bellingham, CITR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Elsevier in White Rock. Call the CITR DJ line at 822-3487, our office at 822-3017 ext. 0, or our news and sports lines at 822-3017 ext. 2. Fax us at 822-9254, e-mail us at CITR@UNBC.CA, visit our web site at <http://www.cmr.ubc.ca/citr/> or just pick up a goddamn pen and write 822-6138 SUB Blvd., Vancouver, BC, CANADA V6T 1Z1.

PRINTED IN CANADA

GATE

1176 GRANVILLE ST. 608-GATE
DECEMBER CALENDAR



FRI.
NOV 29th
NOAH'S
GREAT
RAINBOW



SAT, NOV
30th
GREEN
ROOM
& SIL-
CONE
SOULS

FRI, DEC 6th
COZY
BONES

SAT, DEC 7th
BUGHOUSE FIVE
WITH GUESTS FROM
PORTLAND, OR
STARLIGHT TRIO

FRI, SAT, DEC 13th, 14th
MUSIC WASTE WINTER FESTIVAL
13TH: GREEN ROOM, SMACK, MAXI DADS, HELEN KELLER
14TH: ZOLTY CRACKER, COZY BONES, JAZZBERRY RAM,
TERROR OF TINY TOWN, SPIRITUAL HEROINE

SUN, MON, DEC 15th, 16th
BLUES FOR CHRISTMAS

BRAIN DAMAGE, THE TOASTERS, JOANIE BYE & THE
HOMEWRECKERS, CLOUD NINE, POWDER BLUES, COLIN JAMES,
HANS STAMER BAND, LONG JOHN BALDRY, MUD BAY BLUES
BAND, THE WORKSHOP, DOC FINGERS BAND, GAIL BOWEN &
STRAIGHT UP, INCOGNITO, TIM HEARLEY BAND, JIM BYRNES,
BLACK CAT BONE, WAILIN WALKER

FRI, 20th
COLORIFICS
CD RELEASE
PARTY

FRI, SAT, 27th 28th
THE REAL MCKENZIES



NO
COVER!

EVERY SUNDAY (8 PM-12 AM)
BIG BAD SWINGIN' SUNDAYS

with THE G.I. BLUES PLUS DJ DADDY-O
Dec. 9th: Closed For Staff Christmas Party!

EVERY MONDAY (STARTS 8 PM)
ROUGH CUTS & SOUL RIPPERS

HOSTED BY ART BERGMANN
AN ACOUSTIC OPEN STAGE FOR BANDS (DRUM SET PROVIDED)
Dec. 9th: Van. Musicians Christmas Party!

NO
COVER!

EVERY WEDNESDAY
PAPERBOYS

WITH GUESTS



M3-
REAL ROCK



VOLCANO

THURSDAYS

CUTTING EDGE NEW ROCK

HOSTED BY GRAHAM SCOTT
Nov 28th: Mystery Machine
Belter

Dec 5th: Two Precious,
Knock Down Ginger



NEW YEAR'S EVE
PEOPLE PLAYING
MUSIC



FULL COURSE MEAL MONSTER FOOD SPECIALS
\$1.99 MON-FRI, 4PM -6PM

233-6138 SUB Blvd.
Vancouver, B.C. V6T 1Z1

dear airhead

Dear Disorder/Barbara,
Hello from the dreary depths of Winnipeg. I just picked up your October issue of DISORDER, and happened to fall upon the 7 inch reviews section, and noticed that our [Elliot's] 7" was reviewed. What a pleasant bit of journalism I discovered. I'm not quite clear on the 'boy rock' grouping you've developed, but it seems that it would encompass everyone from Earth Crisis to Weezer. Just what the world needs ... vague classification [oh yeah, Elliot should be in Vancouver within the next few days ... and our fill-in drummer is a female. Does that throw a wrench into things?]. At least you were kinder than whoever reviewed our split 7" with Canned from Atlantis ("cacophonous Bullshit ... I

can't believe I wasted 15 minutes of my life on this" ... great journalism there). Anyways, thanks for the publicity [bad publicity is still publicity, correct?]; thank goodness your big corporate ads still keeps DISORDER free.

**Love,
Ben Sigurdson
Elit**

Hello,
My name is Melanie Hawkins and I have subscribed to the DISORDER magazine. I am very happy with it ... This is just a note to let the people in charge that I have moved ... Please send the DISORDER to this address!!!

Thanks so much, I love you guys. I also have a 'zine called Budgee. I will send y'all some copies for your reading pleasure. [They're

mostly about SLOAN, PLUTO, CUB and my car, etc...]
OKAY thanks!!!
LOVE, Melanie OXOX

Dear Airhead,
The following statement should be known to all fellow cigarette smokers:

I don't litter the earth with my cigarette butts/filters, not even the pavement. I am conscious of all those fiberglass filters being thrown on the ground, and find them a grotesque sight.

Please correct my spelling, but send the message! I save my butts in a metal tin until I arrive at a garbage can or ashtray. Just do it, too.

The Girl in Green

keep
those letters
comin'

for ric ...

Cowshed Chronicles

I do my best each month to bring you events in my life that may in some way reflect, somehow, what may be going on in yours. We all harbour feelings of resentment, hate, fear, love, loss, desperation and what do we do about it? more often than not, nothing. We sit at home in the dark or lay in our beds and hold it all inside, and for the most part that's ok. really. I do it, but, often I let it all out. and why not? people, for the most part, are thin skinned and — me included — like to hear the truth. it puts it all in some sort of weird perspective. people i like or even love know it, and those i have no time for or even hate, although in that category there are few, know it as well. honesty. i have been called too honest. i can take that. even if i have made a few people unhappy with my candiness. last month i ran into some opposition regarding that month's installment of cowshed and i'll take the heat even if i don't necessarily agree with it. i was writing about my heart. a heart that is not unlike any of yours, regardless of whether or not you are involved with someone. our hearts break and get scared whether we are in love or not. i have had mine broken and have probably broken a few as well. so what am i trying to say? i don't really know, i just know i have to say it. i feel a sense of desperation lately that i'm finding hard to put into words, when i sit down to talk or write about it. vancouver's taking its toll on me, and it's not just me. others have complained to me that this "town" just isn't big enough or has enough going on, and they're right. but don't get me wrong, i love this "town." so many lives in this "town," for better or for worse, are linked together. it's basically impossible, if you're at all connected, to meet someone entirely new. someone outside "the circle," the core. try walking around one day without running into at least one person you know. hard to do. sometimes this is a good thing, while other times it's really nice to be anonymous. i'm whining, i know. but i have no other way of telling these things. i was on vacation and by way of circumstance ended up spending two weeks as a tourist in my own town. holy shit, i thought i was going to have to create some world class disturbance to get something to do in the "city." two weeks of hoping something would happen, that there would be something to do. whatever. sorry. i'm a little scattered this month. i'll be back to my heartbroken, desperate self next month. hell, it'll be a new year and i'll have all new stories and complaints. and as much as i hate the holidays and christmas, have a great december and i hope your new year is better than last.

gth ...

Hike It Down AND PARTY!

ON SALE THIS MONTH:

- SCREECHING WEASEL • Bark Like a Dog (back for dollars!).....\$9.87 LP/cas \$14.92 CD
ROCKET FROM THE CRYPT • State Of The Art [1st time on CD].....\$9.87 CD
THE MUMMIES • Running On Empty Vol 1 [raw and early].....\$9.87 LP
VILLAGE OF SAVOONGA • Philipp Schatz [German post-rock soundtrack].....\$14.92 CD
CRASS • Christ, the Bootleg [anarchy, peace, shoplifting].....\$4.38 CD
FLYING SAUCER ATTACK • Sally Free & Easy [trippy].....\$10.96 CD
GUIDED BY VOICES • Sunfish Holy Breakfast [still vital!].....\$7.90 12"/CD
HAYDEN • Moving Careful [popular].....\$10.96 CD
FLOSSIE & THE UNICORNS • Self titled [jazzie puppet show, mandatory].....\$10.96 LP
LABRADFORD • self titled [soothing].....\$14.92 CD



Mest Kent, former frontman of Penitents' legendary Two Lane Bowlers, current Scratch security guard and resident homo-core expert. Come talk to Kent about Vancouver's largest independent queer music selection in the city, right here at Scratch. But don't steal, and don't make a mess...or Kent will rough you up.

SCRATCH SALE DAY

This years huge extravaganza will be on Friday, December 27. 15 to 90% off EVERYTHING. Mark it on your calendar. Smaller sale on boxing day too!

INTRODUCING SCRATCH E-MAIL ORDER!

Let us know your E-mail address and receive weekly catalogs and info about all the newest releases before your hip friends! Save money! Shop from the comforts of your computer chair! Send a message to scratch@deepcove.com

SCRATCH

109 West Cordova Street
Vancouver, B.C. Canada V6B 1E1
PH: 687-6355 • FAX: 687-0488
email: scratch@deepcove.com

"JC/DC gives me that #1 guitar sound I need!"

\$20/HR!

JC/DC

RECORDING STUDIO

16 TRACK DIGITAL

be just like:

cub, Zumpango, The Smugglers, Maow, gaze

DAVE (604) 322-5842

JOHN (604) 928-3343

vancouver special

by dale sawyer & janis mckenzie

local demo reviews!

Some Christmas shopping ideas for you: **COSMONAUT** were a prog-punk band that existed for a brief period, playing a few local gigs before losing all terrestrial contact in 1995. That band may now be spent rockin' fuel, but guitarist Crimmon Finch soldiers on in the "prog-punk" (his term) tradition, releasing a six-song tape called *Silver Bees* by simply taping over old Cosmonaut demos with his minimalist experiments in solo guitar and looped percussion. The first cut is an avant-garde guitar piece that twists and writhes through its six eerie minutes of chromatic semi-phrasings like a distant motor attempting to turn over in the early dawn. That and the apiratic, automation-generated, multi-tracked fuzz guitar rinds of the title cut are the two most successful bits on the tape, and are worthwhile mind-blow tips by any measure.

The other tracks are more dependent on studio effects and are somewhat more brittle-sounding and less fully realized than the aforementioned two cuts. Still, they're fine for setting background atmospheres at your next poetry reading/amateur film screening, especially the barely audible tonescapes on side two. The tape cover, which appears to be a soft-focused snapshot of the Finch himself in a Stetson at the break of day, has a way of foreshadowing the ethereal contents of the tape and pulling you into this portrait of a new experimental musician in town.

Mr. Finch has now put me in a mood for ambience, and that's what I got when I plugged in *Free Gift(Cento)* from **RANDY PELLE**, who is clearly a serious and ambitious composer in the New Music vein. The J-card shows a fragment of sheet music framed by the title and author name in the same hand-lettering that Chris Cutler used on all those weird and wonderful Recommended Records releases some years back. The bit of music shown is, by my estimation, an example of the sounds encountered on the tape, with tiny croch-

ettes notes sparsely dotting the spaces like antiscial blackbirds on clusters of telephone wire. Yup. Much of it has a sort of academic mood that takes one back to the days of Frippetritions, if one is a philistine rock-only listener like myself. Like Bob's post-Crimmon (King, not Finch) sine poems (now sped up 50 k times and used as the sound you get when you accidentally call up someone's fax machine), Randy Pelle's work is stark in its spare use of texture and tone, even though in some cases a full string quartet has been employed. But to show he's not such a snob after all, Randy throws in some toy piano at the end of each side. These 14 sound-statementers are great for mellowing down, especially when you're feeling tired and old and all your roommates are asleep and it's just the wrong time for that *Anal Cunt* CD you really want to cut loose with. It's also good for assessing the amount of grind that your tape-player gears have, and I've found that the whirring of the machinery from my deck mixes well with the scattered notes on *Free Gift(Cento)* in a stochastically interactive way.

Employing violins in a different way are **PUBLIC HOUSE**, who submit for approval an eight-song tape, *Red Flag*. In the first tune, "Wall," the violin intrudes on the acoustic guitar/singer into a trifle distractingly, although this is cleared up when the guitars get plugged in around chorus time and power chords become some of the flying missiles launched in a battle of the strangled instruments, refereed by **Billy Bragg** and judged by a panel of **Replacements** drinking Guinness while dressed in kilts.

However, any questions left hanging by the lead-trunk are obviated by the next one, "Red Flag." What a gem! The growled lyrics are whimsical and rustic, being about the singer's unusual expectations of the virtues and lifestyle of a cowboy, whilst the music loops along in a C&W-through-a-Marshall, folkified stomp, complete with sobbing fiddle. There's good ones after that one, especially when that beat-

up Strad gets down to serious bowling in the prettily somber and "People," but the giddiness induced by the title track never actually clears and one finds oneself going through an endless rewind-play cycle like a knick-knack studio engineer. There is probably no other band in the world who could do genuine justice to Kansas' revered "Dust in the Wind," and for that alone there should be an official investigation of these guys in the interests of public safety (them and the **Geraldine Fibbers**).

Guppy are a four-piece rock group with former Nelson resident Ben Miller (anyone remember "Arrow Song"?), on guitar, and in trying to describe their music I find myself returning to the prog-punk tag I started off with when I shone the VS spotlight on C. Finch. No experiments here, unlike *Silver Bees*, as the Cathcart brothers and co. just want to use their cranked-up guitars as sledgehammer-mer-cum-croquet mallets to catapult you into an azure orbit among billowing clouds and burning airplanes. An Artless EP, follow-up to a CD they released a year back, has only three songs, but I'd be surprised if it doesn't run close to 20 minutes in length.

In "Human Polent," the vocals soar with sus2 harmonies and the mid-heavy rock music behind it splatters against the inner cranial wall and runs down in viscous driplines. "Cast & Gripe," the last and shortest cut (it's under five minutes), agonizes through its tormented FM alterna-rock groove until its unanticipated finale: here the levels go up, up, up, until the tape, your deck, and your optic apparatus itself oversaturate, washing the song over in a tide of fuzz. This title abruptness ends, and only a C. 1 second fragment of conversation in a crowded environment is left, with all hopes of deciphering its details being rendered pointless by the harsh onslaught of electro-acoustic clipping that just desensitized your entire neuroaxis. I don't know why I fixate on this small detail; I guess I'm just buggered because I think they should have come up with a real ending. *

album reviews!

Yes, December is here, and it's hard not to think of the looming threat of the dreaded Christmas list. Fortunately, Vancouver Special has received a nice bundle of local CDs for almost every taste to provide you with inspiration! Happy shopping ... xoxolinos.

KNOCK-DOWN-GINGER Take Out (Zulu)

In this second CD on Zulu, **Knock-down-ginger** continues with its appealing quirky, brooding, sweet and sour sound. The sweetness is mainly in the [often complex] harmonies and the pop hooks tossed here and there as teasers; the sour comes in a lot of the lyrics, the delivery of the lead vocals, and the unpredictability—hell, the difficulty of many of the songs. Combining contradictory elements that shouldn't work together but do, knock-down-ginger is pretty hard to compare to the girl-content bands we're used to (with the possible exception of Jale).

The sound is just too unsettling, cute but cleverly complicated, beautiful but bitter. And how often do you hear a band fronted by three women who are all great singers and play their instruments with such confidence and authority?

Recommended for your indie pop/rock, girl-band or even funky-leaning friends.

McRACKINS Back to the Crack (One Loudur)

The zillionth (okay, 34th) release from the weirdly-attired **McRackins** in their two and a half years' existence, *Back to the Crack* is 18 speedy, fun-filled **Ramones**-inspired ditties.

Their label-du-jour is based in Newcast-on-Tyne, and indeed, Bil, Phil, and Spot are touring Europe even as I type, destroying boundaries of class, culture, and good taste in makeup wherever they go. Will this at last lead to world domination for the Vancouver(ish) boys who have reputedly starred in a Molson's Canadian TV ad? With songs this goofy, loud, and fast, let's hope so. Recommended for your punk

friends, as long as they have a sense of humour!

ROSE CHRONICLES Happily Ever After (Netwerk)

After some pretty substantial lineup changes, virtuoso singer Kristy Thrisk and guitarist Rich Maranda are back with this sophomore release. While Kristy's vastly soaring and expressive soprano voice can't help but remind you of people like **Kate Bush** and **Tori Amos**, old **Rose Chronicles** fans need not be too alarmed—this is still a band and not a one-woman plan for MTV world domination. And while the singer does seem to be pushing her voice to daring extremes, she stays mercifully far away from those **Mariah Carey**-ish notes that only dogs can hear. Flawless, of course, so recommended for your perfectionist friends. *

new local releases!

Kinnie Starr waven 7" (violet inch) • strain "these years" b/w "regret" 7" (heartfire) • zumpeno goin' through changes (sub pop) • velvet 3 s/t (kaleidoscope) • mysteros hot dog, pop and clown (indep.) • dbs if the music's loud enough (nefer) • rose chronicles happily ever after (netwerk) • knock down ginger takeout (zulu) • dick n' jane s/t (indep.) • near castles in january ep (shrimper) • evaporators united empire loyalists (hardwar) • various smooth and wild vol. 1 (blue lizard) • juniper daily stride (indep.) • pipedream journey from... (indep.) • rowells s/t (tdr) • veda hills spine (indep.) • good horse pink pages 7" (traksun) • copy right 7" (traksun)

NEW RELEASES!!!

If the music's loud enough... **d.b.s.**

Punk Nation Unification
15 bands/30 tracks
Swingin' Offers d.b.s. The Lowdowns
A.L.D.I. User Friendly Brother Inferno
Anti-Flag Aztec Youth Gang Zeke
Submission Hold Funeral Oration
Wooloo Glow Skulls Nonense

North America Sucks!!
Anti-Flag d.b.s.

NEFER RECORDS
1027 Davie St Suite 600
Vancouver BC V6E 4L2
Canada
PH: 604.435.7563 Fx: 604.430.5930
nefer@axionet.com



ozzy hHead

ozzy
the new album from hHead
In stores now.



Handsome Boy Recordz 191 Clinton St. Toronto, Ontario, M6G 2Y6, (416) 591 3322

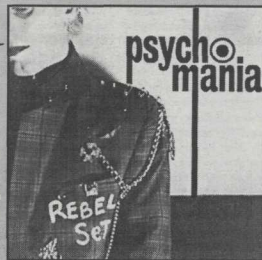


Celebrate Christmas
by giving Tonic your money!

An Indie-Punk Masterpiece.. Psychomania has recreated 'London Calling' with Rebel Set.
What's going on up there in Canada anyway? LARRY ROSEN The Stranger SEATTLE

East Coast 70s glam-rock and a dose of Ziggy Stardust with a Vancouver perspective!
INDIE CD of the WEEK TOM HARRISON The Provins

Anyone who doesn't like this album doesn't deserve to live! NATASHA In Halls Belly

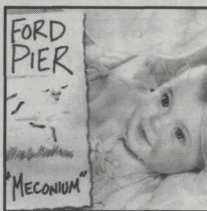


PSYCHOMANIA's
DEBUT 12-SONG CD

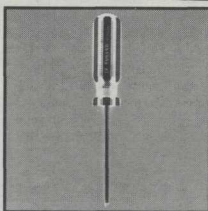
ALSO AVAILABLE



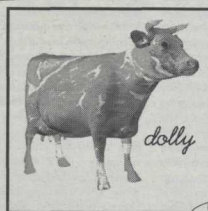
PSYCHOMANIA 10 VINYL



FORD PIER CD



SEX WITH NIXON CD



BELITER CD



Tonic
records

Social Deviantz

Who are you? (names, ages, instruments played)

A-train: Emcee.

Fabrone: Emcee.

Junya: DJ/producer.

First off, what's the history of Vancouver Rap? Who were the first rap groups? EQ, Craig Krush, Earl the Pearl, Raggamuffin Rascals, Terror T, Show & Tel, Chaz-e-b?

Tell us what you know about the V-town "old skool."

Junya: EQ was the first to release, no question. Hip-Hop has been underground here from jump, and a whole generation has already walked what ever path there is, and passed it on to the next. I think "They Can't Cope" came out in '89. Fuck, who else? Terror T, BZ, Maximus, Earl the Pearl... Craig Krush was here for a minute. Chaz-e-b, Rascals and C.I.A. have been around for a while. All About Us, Show and Tel, El Manifesto back when they were the Funkbassadors. Nintw, the list goes on. Some groups survived, some didn't. **How important were the CiTR sponsored "DJ Sound Warz?"**

The first couple of years were good... I don't know. It's not like anyone I remember seeing there went on to sell a shitload of records. It helped the formation of the scene nowadays, no doubt, but really, it's more like a showcase of talent. "Okay, buddy, you got five minutes." Winning don't mean shit.

Sampled acoustic jazz bass lines vs. live bass player. Explain.

I don't own a bass, and I'm not going to anytime soon. Sampling can limit you sometimes, but anything that can be done with a bass can be done with a sampler. Records have a dirtier sound, too. I like that shit better than crystal-clear beats.

Which Social Deviant has the cool record collection? What's the best record in your collection?

Price-wise or sound? Sound.

Um... the one I always end up listening to is the Meters' *Cissy Strut*. Relaxed and swingy, you know? I've got a lot of records, though. Tough call. **How come so few local rap acts like Rascals, Ciper, BZ Jam, C.I.A., Terror-T have CDs out? Why? Is this Johnny Jet's fault?**

[laughter] I didn't know Johnny Jet was still around. I think it's money. A lot of groups grind to a halt when their sound doesn't come right away, but it costs a lot of cash to get the shit done right, and then released. A lot of hip-hop crews learned that shit. The more the better, though. As long as it's good! **Isn't getting wax for DJs almost more important than releasing a CD?**

Yeah, in some ways. If the plan is to release a video and single, you're kickin' your own ass if you don't. We had four or five years of back-catalog material that we couldn't sit on any longer. That's why a CD came first. Shouts to DJ Wax, too. He's a cool muthafucka.

What was it like playing the Surrey Inn Pop Music Festival?

Remember in 48 Hours when Eddie Murphy goes into the cowboy bar? Kinda like that.

Are RUN DMC finished?

Hell no! They'll come through again and again. Just wait and see!

Who are your favourite Rappers, really, like NAS or Ralnim?

I've been listening too long to have a favourite rapper. So much shit has come out, and every rapper that's developed has their own distinctions that I like and don't like. A-Train and Fabrone are my favourite rappers. Cess, Scorpio, too; liquid and different. What up, Cess?

Who shot 2PAC?

Who knows?

Should people pay attention to Toronto rap such as Ghetto Concept, Socrates, and Thrust?

Yeah, no doubt. The east-west shit shouldn't happen. People should pay more attention to what they got in their own backyard, though. Toronto has always been the focus, and so many cliques in this city get no play because of it. I'm not into wall-climbing.*

Interview Hell

Live from Thunderbird Radio Hell can be heard Thursdays from 9-11 pm only on CiTR 101.9 Fm.

(rita



di ghent

Rita di Ghent: On to the Next Level of Jazz - By Justin Ho

With one album under her belt on Groove Records (Minda' the Shop under the name Rita Ghent - no di) and another one in the works, jazz composer, lyricist and vocalist Rita di Ghent can finally say that her ship has come in (or as she puts it, her "rowboat"). Working out of Hogtown, she first appeared in Vancouver as part of Music West 1996. She was here again for a gig at the Georgia St. Bar and Grill. After settling down with a pot of Earl Gray tea, we finally sat down on a comfortable hotel room sofa, with tea cups in hand for an interview.

What made you decide to take this [jazz] career on instead maybe being, I don't know, a plumber or something? I remember, when I was young, reading a biography of Katherine Hepburn, and Katherine Hepburn used to lie in bed, eat her breakfast and open her mail. And I sort of knew that whatever I did, I wanted to be able to lie in my bed and open my mail from bed in the morning, so that kind of limits it a bit. And then you sort of combine that with what you're good at and I'd grown up around music and always done music since I was really small...

You have your BFA from York and your MA from University of Toronto. Why did you decide to do all that first before you started everything off?

I think I was trying to go in another direction because I am inclined towards other things too. I'm sort of like half science and half arts, if I can describe my brain that way. So, I really like being in school, and I thought maybe I would like to teach or something like that. And then I saw my concentration waning as time went on and by the time I got my MA, I was barreling out the door because all I could think about was music.

Your album [Minda' the Shop] has a mix between originals and standards. Do you approach standards differently from your own material?

Sure, because when you do your own music there is nothing to compare it to. Do you get scared when you do your own material with a "will anyone like it?" kind of mentality?

No. Because when I do my own music, I'm sort of telling a story about my own experience. And how can my experience be judged? It's just the way I'm expressing myself.

Do you put more importance on the words sometimes or more on the melody?

In general, most of the importance would be on the lyrics.

So you wouldn't mind having a crappy melody as long as the words convey what you want to say?

Well, can you qualify crappy melody? Let's say, you had this song that you were not sure about its melody, but you really like the words.

I find that the melody kind of writes itself. I want to qualify this, because sometimes you set out to write a tune like "Sarabade," [which has] a complicated melody — more complicated than some of the other things I write. By and large, the music that I do is pretty intuitive. It's not intellectual. When I write the lyrics, often the melody will just write itself.

You mentioned "Sarabade." Obviously Sarah Vaughan was a big influence on you. Was she more influential than others?

I think everybody has their favourite singer. It's hard to have a favourite in jazz because everybody's so wonderful for different reasons. I love Abbey. I love Carmen. I love Betty. I love them all. I love Ella. But Sarah just does it for me big time. She combines an exquisite sound with such an exquisite sense of phrasing and musicianship.

A lot of singers and musicians don't like to be classified as jazz because it's too restrictive. Do you mind at all that people refer to you as a jazz singer or classify you as jazz?

If anything, I don't like being restricted to being called a singer. I'm really a lyricist, songwriter or composer — depending on whose idea it is — and vocalist. I

think to call myself a singer, maybe I'd have to be somehow better. But in terms of being categorized as jazz, that really is the direction [of] my music. Some people obviously don't think I'm jazz enough. *The Jazz Report*, which is the national jazz magazine, chose not to review my CD. And when asked why, they said, "Well, we're really a mainstream magazine."

What's your new project?

My new project is, for the lack of a better word, like acid jazz. It's not like acid jazz, but that's what people sort of understand. It's my own style of music that I call "Sprawl." The project is called *The Birth of Sprawl*. It uses drums, bass, trumpet, voice, back-up vocals, piano and possible saxophone as well. I don't want to get into too much depth about it. It borrows ideas from traditional jazz, but expands upon them and puts the ideas into contemporary jazz styles. It uses hip hop notions and acid jazz notions...

The full CD is going to be recorded in the spring and come out in the summer... I'm really looking forward to it. Because then, I'll probably be doing a lot more touring and a lot more festivals. On to the next level...

When I was first offered the deal, I was really on cloud nine and I was thinking, "Oh yeah, baby, my ship has come in." And then I thought, "Come on now, Rita, don't get too full of yourself, here. Maybe your ship hasn't come in. Maybe your rowboat's come in." But that's okay. Because as long as I can stay afloat, I'm happy.*

Listen to Justin's jazz programme, Justin's Time, on Thursdays 2-3pm (on CiTR 101.9fm).

TRANSAM

by J.L. Stuart

Who are you and what do you play?

Nathan: Bass and keyboards.

Sebastian: Drums and drum programming.

Joe: Guitars, keyboards.

You've had quite a few releases now, on just as many labels. Since your LP came out on Thrill Jockey — and the new one is pending — are you guys considering yourselves a Thrill Jockey band?

Sebastian: Yeah, all of our LPs are going to be on Thrill Jockey.

Does being on the illustrious Thrill Jockey record label fulfill all of your wildest indie-rock dreams?

All: Um ... no.

Not Really? What would?

Sebastian: Not having to worry about paying the rent.

Joe: That's not very indie-rock.

Nathan: It's not?

Nathan: That's just a rock dream.

Joe: I suppose a better dream would be going out with a member of Tuscadereo.

Describe your music, if you're so inclined.

Joe: Umm...

I realize it's a ham-handed question.

Joe: Umm ... it's like ...

I'll change that: do you think you fit a certain genre?

Sebastian: No, I mean when we started out, yes, we were aiming at something, I guess.

Nathan: I think we kind of selectively borrow from a lot of genres.

Sebastian: That's the trouble with most bands, I think. They rip off only one style.

Are you guys good chefs? I'm trying to get recipes from rock-stars.

Joe: Sebastian's a good chef.

Sebastian: I don't work from recipes. The only ingredient is love.

How is touring with the loudest band on Earth?

Joe: We're from a suburb close to Baltimore.

Guitarist for Six-Finger: Baltimore is a dump, I don't know why anyone would go there.

Nathan: It's actually a lot like Providence. [Six-Finger Satellite's home town]

Six-Finger: Oh, come on.

Sebastian: It's exactly the same kind of place, a working-class port town.

Six-Finger: That's bullshit, at least we've got the Mafia.

How's the Canadian experience so far?

Joe: Very good, this is our first time in Vancouver.

So, ask yourselves two questions and answer them.

All: ... Umm ...

Come on, this is your chance to get your views, opinions or information out to the Greater Vancouver public.

Sebastian: I don't know, buy our record, I guess.



Photo: Lari K.



822-3017 (ext.3) for info

Joe: Man-O-War are supposed to be the loudest band on Earth. Nathan: I thought it was The Who.

Well, Six-Finger Satellite put on one of the loudest shows I've ever seen when I saw them in Calgary.

Joe: They're great.

[Enter Six-Finger Satellite at this point who tell Trans Am to get out of their dressing room. The guitarist sits down and begins to tune his guitar.]

So, analog synths: cheese revival or genuine positive?

Joe: We actually use a lot of digital synths. For us, it's more what we have: our June 60 was stolen, the Crumar we found in the newspaper.

Sebastian: I think we need a DX-7 now. [80's glam rock synthesizer, band grimaces]

It seems that analogs have almost become a staple in a lot of indie bands now, especially in the Touch & Go subsidiaries.

Sebastian: They're all trying to copy us.

Guitarist for Six-Finger: They're all copying Six-Finger Satellite.

Try describing your new album in relation to your previous ones.

Sebastian: Easy Listening. We're trying to appeal to a more female audience.

Describe your album in relation to a cheeseburger.

Joe: I don't know how to answer that question.

You're not supposed to! You're supposed to clear your mind. It's a modern Tree-In-The-Forest question.

Sebastian: I can't do it, I guess I'm too logical.

Fine, how's DC for your type of music.

Joe: Very nice, it's really easy to stand out because everybody is still doing punk rock.

Guitarist for Six-Finger: I thought you guys were from Maryland.

Nathan: I just want to tell people how much work this is. **Six-Finger:** Hard work? What do you mean, how is a day in the life of Trans-Am hard work?

Joe: [sarcastically] Getting up at six every morning to go jogging.

Six-Finger: It's not an accusatory question, I'm just wondering.

Nathan: Driving for 17 hours to a show, that's what I mean!

Six-Finger: That's not hard work, that's just having a moron booking agent.

Nathan: Getting into a club, having to deal with the bullshit from the other fucking band, you don't think that's hard work?!

Six-Finger: I don't think that has anything to do with it.

Joe: I heard you guys got dumped on your last tour.

Six-Finger: Dumped? We weren't dumped, Jesus Lizard couldn't keep up with us so we canceled the tour.

Sebastian: I heard they had broken limbs.

Six-Finger: Yeah, but so what?

I heard the show in Calgary was an event, with David Yow [Jesus Lizard] slapping people on the head with his penis.

Six-Finger: Well, that's not exactly true.

Nathan: He was just touching them with it.

Six-Finger: He gave me a handjob on stage in Edmonton, in front of 500 people.

Nathan: Really, we're you erect?

Six-Finger: Kind of.

Joe: You had a chubbie.

Six-Finger: He backed off when he saw how excited I was getting, though. Guaranteed way to make sure you meet no women at a show, have David Yow give you a handjob.

Joe: Anything else you need to know after that?

No, I think I'm fresh out. •

HEY, CANADA!
THIS YEAR,
WHEN YOU GIVE,

GIVE
MINT!

GROOVIE
GHOLLIES
IN-STORE
LUCKY'S RECORDS
3934 MAIN STREET
DEC 6 @ 4:00PM



Over Campbell Community Radio,
Thanks for making 1996 our best year ever on
the charts!

Love, Team Mint

- * "Team Mint" "The Eagle" #1
- * "The Smugglers" "Smugglers Sound" #1
- * "The Smugglers" "The Eagle" #1
- * "The Smugglers" "The Eagle" #1
- * "The Smugglers" "The Eagle" #1
- * "The Smugglers" "The Eagle" #1

ENTER THE

Mint Records' Wintertime Holiday Contest!



And this photo shows
the winner of the contest!



And this photo shows
the winner of the contest!



And this photo shows
the winner of the contest!



And this photo shows
the winner of the contest!

Be a Team Mint player and win
a Santa-sack full of goodies! There's
enough gifts in this prize-pack for every
kid on your cut-de-sac!

WHATCHA GOTTA DO?

All you gotta do is send us a photo or picture
of yourself "posing" with any type of
Mint Records item (album, single, poster,
sticker, etc.). Mint band or Mint personnel
doing something... **ANYTHING!** The
most bizarre, funny, or disturbing photo or
picture wins. (No entries will be returned.
All entries become the property of Mint
Records to exploit any which way but
loose!)

Send your entry with a return address and
phone number/email address to **"TEAM
MINT" CONTEST** at the address
below!

Winners will be announced in the March
1997 issue of *Disorder*, and at
<http://mintrecs.com>. Deadline for
receipt of entries: January 15 '97!

THE GRAND PRIZE?

Your own personal "TEAM MINT" T-shirt with your
own unique player number as well as a T-shirt of
your choice from your favourite Mint band!

A VHS video sampler of all the Mint videos to date
(cub, Gob, Groovie Ghollies, Huevos
Rancheros, The Mr. T Experience,
Pansy Division and The Smugglers!)

A VHS copy of cub's new movie!

A copy of every Mint album released
in 1996 including the *Team Mint* sampler!

An assortment of limited-edition cub
Box Of Hair products from Joico!

A Smugglers toque!

A Mr. T Experience comb and bottle opener!

Pansy Division trading cards 'n' condoms!

An autographed poster of your fave Mint band!

As well as the whole kit 'n' kaboodle of stickers, pho-
tos and postcards, all care of your friendly worker-
elves here at Mint!

RUNNERS UP?

Four runners up will receive copies of the new *Team
Mint* sampler plus a fun-bag of assorted stickers 'n'
posters!

MINT RECORDS, INC. • PO BOX 3613, MAIN POST OFFICE, VANCOUVER BC V6B 3Y0
PHONE (604) 689-MINT • FAX (604) 689-6478 • EMAIL mintrec@aol.com • <http://mintrecs.com>

STEP OUT
OF THE
SHADOWS
& INTO
THE PIT
PUB!



ALWAYS GREAT
FOOD SPECIALS!

THE PIT PUB WILL BE
OPEN AS USUAL UP
TO AND INCLUDING
WEDNESDAY,
DECEMBER 18th!
DROP IN FOR A
"CUP OF CHRISTMAS
CHEER" & STAY FOR
ALL THE CANUCKS/
NHL ACTION!

DON'T FORGET -
COMING
JANUARY 11th -
GOLDFINGER

MONDAYS
FOOTBALL NIGHT

TUESDAYS
CHEAP WINGS
& CHEAP DRINKS

WEDNESDAYS
PUB NIGHT

THURSDAYS
GREAT MUSIC
GREAT SPECIALS

FRIDAYS
80'S NIGHT

SATURDAYS
PARTY NIGHT

SUNDAYS
BIG SCREEN SPORTS

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511

from the diary of Jonnie Loaf boy

november 1:

Something is wrong with DJ Dinette. For the third week in a row she played nothing but disco covers of Bob Marley tunes. I complained to the programming director, but nothing can be done. As long as DJ Dinette satisfies CanCon regulations and doesn't say anything offensive, she can't be touched. But if forcing people to listen to versions of "Buffalo Soldier" with disco beats doesn't offend people, nothing will. I have pleaded with her, but she will not listen to reason. She says that Disco and Reggae are the Ying and Yang of dance music. I told her that disco and reggae are the oil and vinegar of dance music, but she preferred her metaphor to mine. No one with natty dreads ever wore a lounge suit. No Rasta ever owned a glitter ball. You can't smoke a spliff if you're wearing rhinestones. These are indisputable facts, but try telling them to DJ Dinette. How can I make her see the light?

november 12:

Last night, Witchdoctor Highball fell asleep in the control booth, and three hours of his snoring was broadcast across Vancouver. Lucky for us, there were no complaints; people assumed it was just another experimental piece. I thought it was one of John Cage's works and found it quite provocative. Witchdoctor Highball is a musical genius and doesn't even know it. Nor does the janitor who was unimpressed by the puddle of drool on the console. I tried explaining to her that drool is a small price to pay for great composition, but she was unmoved. I have since hidden a microphone under Witchdoctor Highball's bed and plan on recording his snores on my four-track. Unfortunately, he only seems to snore in the control booth, and the only sounds I have been able to record are some heavy breathing and his radio alarm clock.

Meanwhile, DJ Dinette continues to milk her disco reggae theme and I am beginning to lose patience. This morning I wrote an official letter of complaint to the CRTC and faxed it to them with a CITR cover sheet. That should really throw them for a spin.

november 22:

Today was spent cleaning up after last night's broadcast of Live from Thunderbird Radio Hell. I have repeatedly told Nardwuar never to let the Noiz Boiz on the show, but my advice was not heeded, and now we are paying for the consequences. The Boiz blew three speakers to tatters, and shattered the glass panel in B Control. Their lead singer Neddly kept punching his hand through the lounge wall, apparently to enhance the rhythm section. Things got really out of hand when Nardwuar asked the bass player to refrain from using the sofa as a giant ash-tray. Let me just say that poor Nardwuar had to go to the doctor this morning for a tetanus shot, just in case the drummer's teeth were carrying germs. I am certain the drummer has germs, the only question is: what kind?

Apparently, the broadcast also caused damage outside the station. Some students on campus are claiming that their stereo speakers were blown during one of the drum solos, and the police maintain that an accident at 10th and Alma was caused by excessive noise from a car radio which was tuned to 101.9 FM. Nardwuar is in deep shit, but he is too doped up on pain killers to care. I can only hope that he doesn't get sued.

november 29:

Still no word from the CRTC regarding my complaint against DJ Dinette. She is now playing punk covers of famous disco tunes which is equally sacrilegious. God does not approve of leather-clad freaks in mohawks singing "Dancing Queen." I suspect DJ Dinette is suffering from some kind of illness. How else can you explain her actions? I think her trouble started when she dyed her hair mauve. I suggested to her that her condition may be a result of toxic chemicals in the dye. Perhaps she should shave her head?

The only exciting development at the station this week is that Fern and the rest of the engineering department have been inspired by the Noiz Boiz fiasco, and believe that they can adjust our broadcast signal so that we can blow away the FOX. They believe that by matching our frequency to the resonant frequency of the FOX's antenna and by increasing and modulating our broadcast amplitude, they can send a signal wave which will rip apart the FOX's antenna and blast apart the entire CFOX station. So far, they have only been able to produce mild static on radios tuned to the FOX, but they are certain of their imminent success. I told Fern that perhaps she has been watching too much *Star Trek*, but she promptly informed me that she only watches *MacGyver*. Who am I to argue. I can only wish her luck in her noble task.

Nettwerk
www.nettwerk.com

I.D. Required

Show your student I.D. and get 10% off

Rose Chronicles *Happily Ever After*, *Grassy Knoll Positive*,
The Tear Garden *To Be An Angel Blind* *The Crippled Soul Divide*,
 and **Download** *The Eyes of Stanley Pain* and *Sidewinder EP*.

Offer ends Dec. 15, 1996

WIN ONE OF 5 NETTWERK LONG SLEEVE T-SHIRTS

Come to Zulu on Saturday,
November 30th and be one
of the first 100 people to
receive a Nettwerk goodie bag!

STORE HOURS

Mon to Wed 10:30-7:00
 Thurs and Fri 10:30-9:00
 Saturday 9:30-6:30
 Sunday 12:00-6:00

**Zulu
RECORDS**

New Jersey's Bouncing Souls play upbeat, catchy, good old-fashioned punk rock with plenty of sing-alongs. They recently turned in a high-energy performance at the SUB-Ballroom with SNFU, Face to Face and Automatic 7. We sat down in the CITR lounge to question Pete (guitar) and Shal (drums), but they began interviewing us...

Pete: What do you guys do for fun?
DISORDER: This is our fun.

Pete: Do you guys think that you'll sell out?
Why, are you guys planning on selling out?

Pete: I don't think so.
Shal: I don't know about planning on selling out. The phrase "planning on selling out" is kind of like the term, "Christ died for our sins." It just doesn't make any sense.

Well, I was just reversing the question to you guys.

Pete: Well, usually that's a normal first question in an interview. "So, when are you guys going to sell out?" That and, "What are your influences?" I guess it's just a big issue now that punk rock is more popular. It doesn't make anyone a sell out just because they're popular.

Shal: There's a lot of people that consider Rancid sell outs. They don't really do anything. They just made some decisions and followed them through and became really popular.

So do you guys spend a lot of time on tour?

Pete: Yeah, we spent the spring touring for four and a half months straight.

Did anything crazy happen to you guys on tour that you would want to write a song about?

Pete: Nothing too out of control. You meet a lot of really strange people sometimes. We went to Europe and it was like a freak show. It was cool.

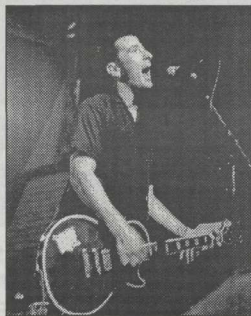


photo: Suki

What's important to you when you sit down to write songs?

Shal: That we like it.

Any particular subject matter?

Pete: We try to keep it on the light side because who wants to go to a show where you have to hear about all the horrible things that we have to live with day by day.

So then, what do you think about political bands?

Pete: Some of them are really good. Some of them are just babbling about crap. The Clash was a totally political band and they were awesome.

Shal: They never stuffed it down anyone's throat really. As opposed to other political bands.

Pete: There's a difference between raising issues and preaching them.

How did the new albums' imagery come about? Are you guys into horror comic?

Pete: Not too much. It just kind of happened. Rob the bass player, he drew it and a couple of our friends did the colouring.

There seems to be a BYO connection on this tour, is that purely coincidental?

Shal: Except for Face to Face though.

Pete: This one show is with SNFU, they aren't on tour with us though.

What is the grossest thing you've ever eaten?

Pete: That stuff in that place in Germany.

Shal: Oh, yeah! We were at that place in Germany and they had this... What was it? Lima beans and cabbage, sauerkraut and onions.

All mixed together?

Shal: It was this huge vat, like two and a half feet deep. It was like a cauldron. They all sat down and

ate it too! We were on tour with Youth Brigade, and the guitarist, he sits down, and he thought it was like some kind of chicken casserole and we were all excited about it, so he just mounds it on his plate. And he just takes one bite of it and was like, "Oh my god." And he thought it would be really rude just to dump it back in there so he had to eat the whole thing.

Pete: Well, French people, they like to cook with mayonnaise a lot. We had this thing, it was like noodles, peas and mayonnaise.

Well I doubt that that was a traditional dish anyways, they probably just threw a whole bunch of shit together.

Shal: Well, I might have exaggerated a bit. There might not have been onions in it. But it was a beige colour type stew. It was like this colour! [Points to couch in the lounge at CITR] And it had the some stain in it! [Points to the stain on the couch in the lounge at CITR]

By Kellie and Suki

John Acquaviva

-By M-Path

John Acquaviva, who founded Plus8 records with Richie Hawtin soon after they met in 1989, DJed at Ginger SNAPs! on Wednesday, November 6th, to the raised hands, hoots and hollers of the Martians. This was John's second visit to Ginger and he joined the list of other Plus8 artists who've played there, which includes the likes of Richie Hawtin, Speedy J, and The Legion of Green Men. John had just flown in from Europe — where he had performed in Germany twice and in Zagreb, Croatia — and hadn't been home in nearly two weeks.

When asked about his sound, John describes his music as "more happy" than Richie Hawtin's, which is "more minimal and experimental. All of us on Plus8 have our own style." This was true of his show at Ginger. It started out with a very rhythm-oriented track, similar to local artists MK Naomi, with the emphasis on the groove and not the kick drum. The transition to a more progressive house feel was seamless, followed by trip hop mayhem which really got the crowd stoked. Unfortunately, there was a short detour into MuchMusic's "Electric Circus"-esque music which had me seriously worried. My concerns were soon allayed with some of the best progressive house that I have ever heard. On the whole, a good set, extremely club friendly, but still a little too housey for my more techno/trance needs.

Did you have any apprehension about your affiliation with Virgin Records?

No, because before they can do anything they have to check with us and everything is first released on Plus8. We also feel stupid about phoning people up and saying "Hey, I just recorded a new record, it's great, you should buy it!" That's where Virgin comes in: they handle our promotions and enables our music to reach more people. We are not concerned about making hit records and Virgin understands our goals.

What is your latest release *Transmissions Volume 1* about?

Transmissions has given us the opportunity to showcase the music of Plus8 artists and others in the way I want them represented. Richie and I don't make mixed tapes and rip off the artists. So making the CD is our way of giving them the recognition they deserve.

Transmissions Vol. 1 is a 17 track CD of continuously mixed music on Plus8/Virgin/IntelliNET by John Acquaviva. Eleven of the tracks are on either Plus8 or their spin off label Definitive, a house music label created by John and Richie to showcase their love of House music. Contributors include Richie Hawtin/Plastikman/Fuse, Fred Gianelli and Ian Pooley. The CD is a great compilation of House music of the last two years, ranging from the characteristic Detroit sound (minimal with 303) of Plus8 to the happy, perhaps cheesy, House with lyrics such as "Get House." A CD I would recommend to all House aficionados and for the rest of you, listen to it first, just to make sure.



Sam the Record Man®

CANADA'S LARGEST AND BEST KNOWN RECORD STORES

→ **568 SEYMOUR STREET** ←



GRADY KILLS

AS SEEN
IN CONCERT
THURSDAY,
NOV. 21st
TOWN PUMP

**14⁹⁹
CD**



LONGPIGS

AS SEEN
IN CONCERT
FRIDAY/SATURDAY
NOV 22nd & 23rd
TOWN PUMP

LONGPIGS

**14⁹⁹
CD**

NEW MUSIC... ...PAINLESS PRICES!



LOCAL H
As Good As Dead



TONIC
Lemon Parade

**13⁹⁹
CD**



OMC
How Bizarre

**8⁹⁹
cass**



FACE TO FACE
Face to Face



SUSANNA HOFFS
Susanna Hoffs

IN CONCERT
DEC 14th
QM PLACE
with
TONI BRAXTON



MINT CONDITION
Definition Of A Band

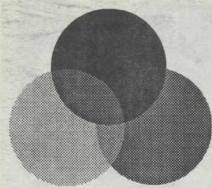


CAKE
Fashion Nugget



THE CARDIGANS
First Band On The Moon

ABOVE TITLES SPECIALLY PRICED UNTIL
DECEMBER 12th 1996



galaxie 500

-damon & naomi-

by pieter hoffman

It's rather strange interviewing members of a band that is but a fond memory. The emphasis is on the past and entertaining thoughts of a regrouping are remote at best. Although *Galaxie 500* dissolved in 1991 under less than amicable circumstances, the members continued on with their own projects — in very distinct musical camps.

Forming at Cambridge in 1987, as a "college friends' thing to do" the trio — Dean Wareham (guitar/vocals), Damon Krukowski (drums) and Naomi Yang (bass/vocals) — have had a strong influence on the music landscape of today. While their impact never evolved into high sales figures, the trio continues to have a strong cult following.

"When we started, we had no pretensions of being big stars. We never thought anyone would give a damn about our music. I don't see the sense of saying we are going to be huge. It's like saying we are

out of the blue. I guess it's the old story: singer jumps ship." When asked if there are any hard feelings, Naomi says with a laugh, "Well, we don't talk to him."

Perhaps the most telling sign of the past relationship of the trio is found in a quotation in the 48-page booklet accompanying the box set. Divided into four parts, a part for each member and for Kramer (producer and, in essence, fourth hand), Naomi quotes Gertrude Stein: "Before the flowers of friendship faded, friendship faded." Eventually Wareham formed the group Luna, which is in many aspects a continuation of *Galaxie 500*'s sound. What do they think of Wareham's latest band, Luna? Yang says, "It's not something we put on when we want to relax." Enough said.

During their Cambridge years the band played a few local gigs and recorded a demo tape that, to their surprise, received airplay on Harvard University's radio station. With the intention of making an album with a more complete sound, the band contacted Kramer. Owner and producer of Noise New York, Kramer turned out to be key in creating the proper atmosphere for the young band to prosper. Drenched with reverb, their debut *Today* (1988), displayed a fork in the road of conventional pop. On Kramer's method

labels are a different story. When Rough Trade went under, they acted like cowards and cads. And so did everyone else involved. We were never paid for our records or anything else. With Ryko it's different. They are a clever company," Krukowski continues, "We had a bad experience, but I don't think that it's so much a record company ripping off an artist as it is mutual exploitation. A company will say, 'If you do it this way, you'll make more money,' and the artist usually agrees. It all comes down to do that. The bands are complicit. It's just that we never got ourselves involved in that scene."

"When we started, we had no pretensions of being big stars. We never thought anyone would give a damn about our music. I don't see the sense of saying we are going to be huge. It's like saying we are going to suck. What's the point? Huge music is bad music. I can't think of anyone on the radio right now that's good. If you want to be huge, you want to be on MTV. It's like coming from another planet," Naomi explains. "We never set out to be in a band in any sort of careerist way. We simply were doing it for fun. We were going to university and had our studies. *Galaxie 500* was more a release. The only way to make a career out of it here in Boston would have been to be in a metal band." Damon adds, "We came from very privileged backgrounds and good education. Everyone that wanted to be 'successful' went to Wall Street. And that's where they belong."

With the release of *Box Set: 1987-1991* on Rykodisc, *Galaxie 500* have packaged their three studio albums along with a fourth disc that sweeps up all the loose ends of singles and rarities that never made it onto their full-lengths. Naomi was given free range to design the anthology and accompanying booklet that features a veritable scrapbook of the band. "Ryko was great, they allowed me to do whatever I wanted. All the mistakes are mine," she laughs. Sprinkled throughout the anthology are various covers of Yoko Ono, New Order, Jonathan Richman and their greatest influence, the Velvet Underground.

Reached in Boston, Damon & Naomi readily answer the questions, although a noticeable sense of bitterness remains when asked about *Galaxie 500*'s demise. About Wareham leaving the band in 1991, Damon states matter of factly, "Dean quit to sign a solo deal with another label. He just left we were being courted by a few major labels. He had been

going to suck. What's the point? Huge music is bad music. I can't think of anyone on the radio right now that's good. If you want to be huge, you want to be on MTV. It's like coming from another planet."

of recording, Damon recalls, "We did everything on first take. That's the way he likes to record." Asked if the group was comfortable with that process, he continues, "I respect that process a lot. Strange as it may seem, you take more chances when you know that you'll only be doing it once. It's just like performance. If you keep working and then reworking the same thing it becomes rote and ultimately boring radio music." Naomi interjects with a laugh, "Sort of like Luna."

With the album *On Fire* (1989), *Galaxie 500* had evolved their sound. While still maintaining a lo-fi approach, the music was more developed. Wareham's guitar was far more prevalent as he stretched out and added spacey solos that were perfectly suited to Yang and Krukowski's slow rhythmic backbone. Developing further as musicians, their final disc, *This Is Our Music* (1990) hinted at what was to come: a finely polished album, considering the band's style. Their swansong possessed intricate arrangements along with tasteful harmonies that clearly had the band in peak form. Then the bottom fell out.

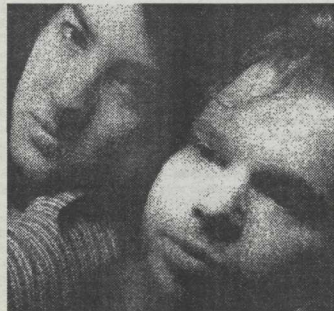
After signing with Rough Trade (UK) for the release of *Today*, the band switched over to the label's US branch, at the request of the record company, for accounting reasons. After the release of their final album, Rough Trade (US) went bankrupt, taking all of *Galaxie 500*'s royalties and rights to their albums with them. Krukowski attended an auction in New York of the label's remaining assets (including their contracts) and bought back what was left of the band's rights. "The music industry is an awful place and it just showed us its ugliest side," he says with resignation. "There are a lot of independent record companies out there that I'm sympathetic to. There are a lot of people at Sub Pop and Rykodisc that I trust and believe in, but the major

Both Krukowski and Yang are graduates of Cambridge University: Krukowski in English literature, Yang in architecture and design. The pair has also dabbled in numerous projects including a pair of albums as Damon & Naomi, the most recent being the critically well received *The Wondrous World of Damon and Naomi*, released on Sub Pop in 1995. Years ago, the duo joined Wayne Rogers and Kate Biggar to form the group Magic Hour, which recorded a string of albums until the band broke up last spring. Yang emphasizes with a chuckle that "The break-up was very amicable. We did three albums together but we just seemed to exhaust ourselves, so we decided to call it quits. We're still good friends."

To complete the picture, the duo also set up Exact Change, a book publishing company founded pre-*Galaxie 500* in 1985. "We come from bookish families," Damon says. "When we were younger, the question people used to ask us was why were we in a band, not why a book company." Exact Change, out of Boston, mainly deals with reprints and translations of writers who seem to get left behind in the larger publishing houses. Yang redesigns the books while Krukowski handles the re-editing.

Krukowski recently had a book of poetry published through another publishing company based out of Providence, Rhode Island. Asked about her literary aspirations, Yang just laughs. "No, I stick to the design area. I'm too nonverbal."

While the duo is writing songs for their next album, there is no set timetable to go into the studio. Yang concludes, "We haven't got anything else on the burner. I think what we have going is enough. In a sense, I'm glad the *Galaxie* box set is behind us. It felt like we were cleaning house. Tidying up all those rooms that needed a little dusting."



THE ELVIS™ CANTATA II: THE LAST TEMPTATION

AN INTERVIEW WITH JOHN KORSRUD,
ARTISTIC DIRECTOR OF THE ELVIS CANTATA
AND THE HARD RUBBER ORCHESTRA.
INTERVIEW BY ELVIN PRIESTLY

What is it about Elvis™ that has inspired you to bring in this project?

Elvis™ is one of these strange mythical characters who everyone wants to collect pictures of and the *National Enquirer* always wants to resurrect him from the dead. Also, and this is gonna start to sound all academic, Elvis™ kind of represents, for me, the Americanization of the whole music industry. People started going from "art music" to where record executives and everyone else believed that for the first time, "Hey! You can actually make a lot of money from this rock and roll thing." Elvis™ is probably the first big rock and roll icon and now everyone realizes that the object of making records is not to put out their art — although it was different in the '70s 'cause there were a lot of art rock bands that could get away with stuff — but nowadays it's like, forget it. People are only interested in how many units you can sell. That's the American concept. It wasn't Elvis™ fault, he was just the first victim of it. He was actually a very talented singer, a very good looking guy. The whole planet just drove him to excess, pushed him over the edge. It's that Shakespearean tragedy that I'm interested in. There's this whole thing now where punk rockers do these Abba covers and Brady Bunch movies. Is it related to that? Are you accusing me of jumping on the record bandwagon? I never thought of it that way, but I suppose it's true. [It's just] a way of making art have more of an impact. So by the time you leave an event you feel like you've been profoundly affected by what happened to you in the last hour and a half. You want to affect people on a very gut-level.



PHOTO: DAVID COOPER

EXCERPT FROM IAN ROSS MACDONALD'S (THE "LAS VEGAS ELVIS™" AND THE BAPTIST PREACHER) PERFORMANCE:

"... I'm sure that all of us — at one time or another — have looked deep within ourselves to catch a glimpse of what I'd like to call our Inner Elvis. Oh sure, go ahead — laugh. Get it out of your system, it's cleansing. He wouldn't mind. It's well known:

Your first tour ever was with an Elvis™ impersonator. Do you think that scared you in some way?

Yeah, I've been seeking retribution ever since. I went on the road with an Elvis™ impersonator who, at that time in his career, did very well in Las Vegas. Then his voice went. He couldn't even sound like himself, let alone like Elvis™. But he got tours knowing full well that any gig he would ever get, he would never get asked back. He had such an impressive promo kit at this point that he could get gigs anywhere. So I'm 19 years old — just out of high school — and this is my first professional gig. It was the most horrendous experience of my life. And meanwhile, all these women would run up to the stage and scream their heads off, at this person who was pretending to be someone else. We would get invited to people's houses, and the whole house would be this Elvis™ shrine.

Why do you think Elvis™ inspires so much cheese?

He kind of turned into a self-parodying version of himself towards the end of his career. People really enjoy knocking down their idols. And everyone has something to say about Elvis™. All the contributors: there's like ten composers, three singers ... forty different artists in this show. Everyone has their own take on the Elvis™ thing. Whether you're a huge fan of the guy, or you're skeptical for the whole thing. I guess the Loverboy Cantata ...

[Laughs] ... Doesn't have the same ring. Is there a Jesus thing going on at all? It takes place in St. Andrew's Wesley Church. St. ASW, as some people call it. There's this whole kind of idolatry thing: people make idols, it's part of our human nature — whether it's Sean Penn or Paul Burt. People who we can emulate and fantasize about. In the 20th century, pop culture has taken over from where religious culture was in the past.*

Elvis had a hell of a sense of humour. But it is true. And eventually we all have to come to terms with our own little Elvis within. I know what you're thinking. Sure he's worth a laugh or two. But it's not exactly cool these days to simply like Elvis. It's OK. He understands. Elvis was a rebel. He wore black. But let's face it. You're listening, aren't you, I mean, this isn't the REM Cantata, is it? Elvis isn't a joke! Come on, do you think the Americans would put you on a postage stamp just because you look good in black velvet? I don't think so! So, I want you all to take a deep, cleansing breath and try and contact your Elvis within. Let's start slow. Let me hear you say, "Uh, thank you very much." Oh, you're shy. That's OK. He understands. ... So close your eyes and imagine yourselves alone on that stage. The spotlight blinding you, you're singing your heart out 'cause you've never felt so alive, and you're snarling your lip and shaking your hip, so full of music you think you're gonna burst. And the song ends, and the screens rise, you can't see their faces but you know they only have eyes for you. So you say something to return their love, so that they'll let you sing again, so that they'll let you live again. Let me hear you say, "Uh, thank you very much." ... Let me hear you say, "You ain't nothin' but a hounddog!" Let me hear you say, "Viva Las Vegas!" Viva Las Vegas!"*



PHOTO: BARB Y

THE CANTATA - THE LAST TEMPTATION SATURDAY, OCTOBER 26 ST. ANDREW'S WESLEY CHURCH

I heard the chatter. I saw the word "Elvis" blocked out on all the posters. There was something altogether unsettling about the Cantata (formerly known as The Elvis ...) which was going to happen.

Allegedly, at 4:30 before the previous evening's show, John Korsrud and his Hard Rubber collaborators had to strike the name of the great one from the publicity material as well as remove some slides from the audio-visual part of the event. Word has it an army of lawyers at Graceland heard about the show on that peaky Internet (I thought the thing was supposed to work against the forces of censorship). Quickly, they put together a fax stating that it would be a nono to use given images of the burger King, not without paying some sort of title.

The whole thing makes me wonder: had there been stringent copyright laws for the last 2,000 years, the estate guard dogs for one J. Christ would have prevented Da Vinci's "Last Supper," Bach's "Jesu, Joy of Man's Desiring," and possibly even Lloyd Webber's *Jesus Christ Superstar*. (Maybe they would have just wisely ignored the last one.)

Nonetheless, the Presley estate only put a few scars on the evening, ultimately unable to prevent what was a very fine performance piece.

And funny. Joe Keithley (that's right ... as in D.O.A.) showed up as one of the featured guests, dressed up in his best Johnny Cash black. He flailed and karate-

chopped his way through "Devil in Disguise," "Burnin' Love," and others. At one point, he collapsed in his own inferno of Elvisianist angst, to be revived only when two dancers brought out a baby doll mannequin.

For humour, Keithley was equaled by Ian Ross MacDonald, who led a sermon on finding your inner Elvis™. All this somehow got twisted into some story about his American cousins who attended Elvis™ famous comeback special. These girls end up in some cult passing out flowers in airports, and Ian Ross discovered that the part of him which wants to be Elvis™ is also the part which wants to be American. It makes sense to me. Just don't ask for an explanation.



PHOTO: BARB Y

I was relieved at the thought that Korsrud and company didn't go strictly for laughs, although the Elvis™ myth can't seem to help but get snarks from people. Many of the Hard Rubber Orchestra's pieces evolved from radically re-arranged Elvis™ classics: an operatic "Return to Sender," a Klezmeresque "Jailhouse Rock," and an omopoe "Viva Las Vegas." Throw in big band, punk, modern classical, and lots of nods to Stravinsky, Marilyn Monroe, Led Zeppelin and Michael Jackson, and package it with slides of twentieth century art, Dante-esque visions of hell, and live camera work (to cover for those missing slides of you-know-who). In other words, you get a musical "Ulysses" with the Big E as Leopold Bloom.

Although a reasonably big and enthusiastic crowd turned out, there was still plenty of room left in the cathedral's pews. It's too bad, because "The Cantata" deserved a lot more hype than it got. Keep an eye peeled for more Hard Rubber performances in the future. Just don't tell any lawyers.

Michael Chouinard

BUY NOTHING DAY

BY KENNETH PAUL

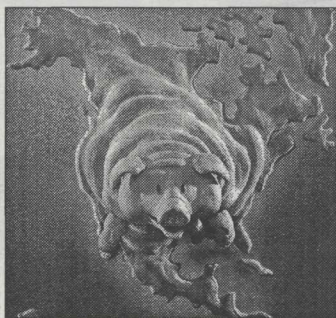


"We [North Americans] represent only five percent of the world's population, yet we consume over one-third of the world's natural resources." (Allan MacDonald, Marketing Manager of Planetary Buy Nothing Day.)

Allan MacDonald is a busy guy, running around the quaint offices of *The Media Foundation* juggling faxes, e-mails and phone calls from media outlets worldwide regarding the current campaign of *Buy Nothing Day* — an attempt to draw attention to what many groups and individuals believe is the primary environmental problem in our ailing world: over consumption by people in the industrialized west. It asks consumers to curb their spending on everything from the morning coffee to that new VCR. Yes, a 24 hour restraint on spending, in an effort to undermine the very principles of our consumer culture which is based on advertising, buying and selling.

Now in it's fifth year, *Buy Nothing Day* is the brainchild of Vancouver artist/activist Ted Dave, who wants to remind the public to give more thought to where their money goes and how their money directly affects the environment. It has since been picked up by *The Media Foundation*, a Vancouver based non-profit organization founded by Kalle Lasn, who gave up his job as a marketing consultant to form *The Media Foundation* and, subsequently, *Adbusters Quarterly Magazine*. In the past, the event was held on September 24, but has since been moved to November 29 (the day after American Thanksgiving), since that is historically the biggest retail day of the year in the United States and also the start of the traditional Christmas shopping season in North America. When you look around us, do we really need all this stuff? If a product says "New and Improved," are we really going to notice the difference? These are some of the questions that MacDonald and his staff hope consumers will try to answer for themselves on November 29. "Because right now we don't really have the answers either," he says.

Working out of an office in Vancouver along with a small army of volunteers — or "culture jammers," as the Media Foundation affectionately calls them — Allan and his team are full steam ahead with their campaign. Even after November 29, the office will still be abuzz, gearing up for other campaigns such as *TV Turn Off Week*, *Obsession for Women* (fighting Calvin Klein and the fashion industry beast) or *Autosaurus* (the end of the auto age). Every three months, a new edition of *Adbusters* hits the newsstands. *Adbusters* — a beautifully slick and clever magazine available to the tune of 40,000 copies — is the main focal point for the Media Foundation's message. Readers can keep up to date on all the latest campaigns or gain some insights from the challenging editorials to the "subvertisements," which are reworked ads that take aim at evil empires such as McDonald's, Marlborough, American Express and many more. Through the subvertisements, *Adbusters* uncovers the lies and corruption hidden within corporate advertising. There are many people who will challenge the Foundation's message, with the case that it goes against the public's better interest. MacDonald's response: "I think they would have to accept that at least we have the right to get this message onto mainstream media ... we have every right to get on the airwaves alongside product ads ... the environmental problem is there and it's definitely taking its physical toll on the planet and I don't think anyone can challenge that."



As this story was going to print, *The Media Foundation* was successful in having its "uncommercial" promoting *Buy Nothing Day* aired on CNN and the CBC. "The commercial has to be the only one out there that asks people not to buy anything at all," says MacDonald. However, the three largest American networks — CBS, ABC and NBC — outright refused the ad. "The Big Three" all said that the ad's message went against network policies laid out to protect the better interests of their advertisers (and the network, of course).

What does the Media Foundation hope people will learn from *Buy Nothing Day*? Allan sums it up this way: "It's representative of a much bigger picture ... our consumption is out of control in the physical sense and in a more cultural sense, in that today we buy to feel good, we buy to impress each other, we buy a lot more than we need ... we hope that people will think about the things that they buy, and whether or not they really need them."

This Friday, November 29th, do the planet a favour — participate ... by not participating!

For further information, or to find out how you can help the campaign, check out the following: *Adbusters* web site: www.adbusters.org/adbusters/ (includes a downloadable *Buy Nothing Day* poster, subvertisements and back issues of *Adbusters*). E-mail: adbusters@adbusters.org. *Adbusters Quarterly Magazine*.

All graphics courtesy of *The Media Foundation*.

NOVEMBER 29

HACKER

PROMOTION & DESIGN

YOUR BAND + T-SHIRTS = INSTANT POPULARITY!



- Creative Graphics
- Affordable Pricing
- Quick turnaround
- Canada/U.S.A. shipping
- Quality Workmanship

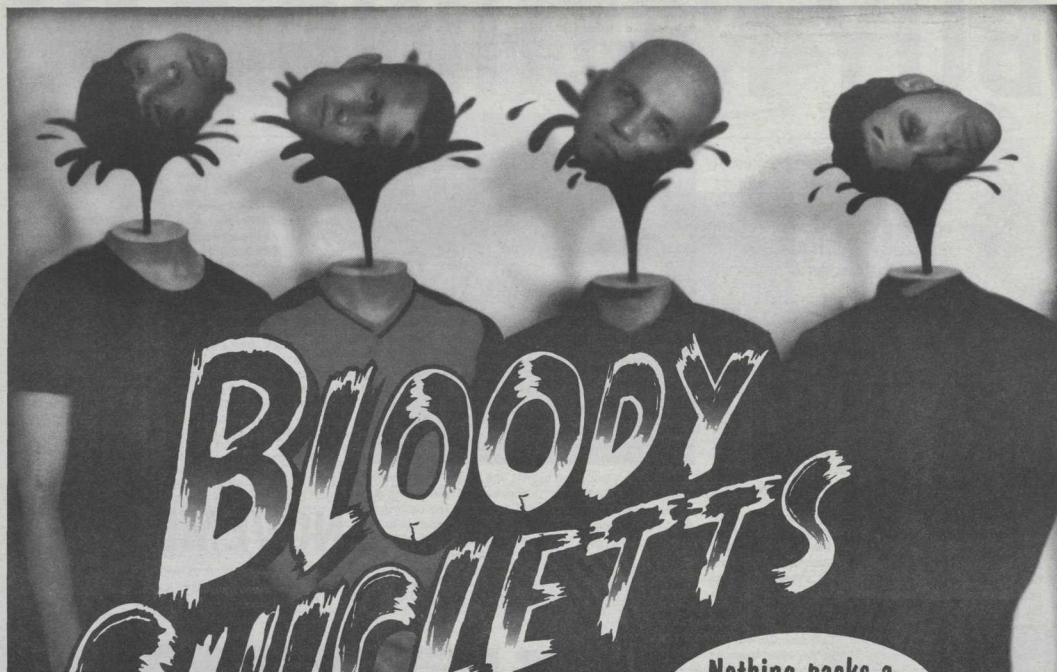
BE "COOL" LIKE (SNFU, 54-40, WHIST CHEAPS, PEPE DELUXE, MOB, SCORNLING CELEST, MDC, D.B.I., ALICE DONUT, FALLING SICKNESS, and MANY MORE.)

Just because Your Band Sucks. Doesn't mean Your Merch. has too.

T-SHIRTS • HOODS • EMBROIDERY • SWEATS • HATS • GRAPHICS DESIGN • ALBUMS
POSTERS • STICKERS • PINS

Don't be a shmuck call today

Phone 669-7562 or fax 270-0026
pager 252-5648 (between 6am - 6 pm)



BLOODY CHICLETTS



Nothing packs a punch like an earful of Bloody Chicletts!



featuring: **She's A Freak!**

a&b sound more FOR YOUR money

Downtown Vancouver: 556 Seymour Street 687-5837 / South Vancouver: 732 SW Marine Drive 321-5112
 East Vancouver: 3433 E. Hastings Street 298-0464 / Burnaby: 4568 Kingsway 439-0223
 Surrey: 10280 135th Street 589-7500 / Abbotsford: 2367 McCallum Road 859-4200

ADAD

Vancouver's cub hardly need an introduction, but I'm gonna do one anyway. Cub has played with everyone from De La Soul to seBADoh and are now charming the They Might Be Giants fans by backing them up in their tour of soft-seater venues. With the release of their third full-length — once again on local indie Mint Records — these sassy gals of pop-punk have proven they ain't just "cute," a label they've been fighting ever since its christening. Guitarist Robynn Iwata defends the word: "Cute is not a bad word, it's just when it gets connected to things that are weak, incompetent, and inferior." It's not hard to understand why they've been called "cuddle-core" by just about everyone: they used to throw out candy to their audiences, sing about fish and dolphins, and made no pretensions of being adept at playing their instruments. But the members in cub (Iwata, Lisa G. Neilsen on drums, and Lisa Marr on bass) are practically full-grown bears now. They've ditched the candy and opt for the road, touring incessantly. They even growl sometimes.

DISORDER: If "Cuddlecore '94" was the logo for your last album, what is the logo for this one?

Robynn: That whole cuddlecore thing in particular on that record was because Bill Baker from Mint always wanted to do a take-off of D.O.A.'s record, *Hardcore '84*. It was a great opportunity for him to do it even though at that point we had gone past the cuddlecore thing, as far as we were concerned, and as far as being connected with the whole cute, chubby thing ...

Lisa M: Speak for yourself!

Robynn: Well, we're still chubby, but that cute thing ...

Lisa G: The question is, what's the motto for this one?

Robynn: The motto for this one is "Hygiene '96," or "Floss '96."

Shouldn't it rhyme with '96?

Lisa G: "Don't use sticks in '96. Use pads?"

Lisa M: No, it's "Use sticks in '96."

Robynn: Says you!

Lisa M: I'm the only tampon user in this band.

Robynn: We like the wings.

Lisa M: I don't like anything that sticks to my underpants.

Robynn: We haven't quite progressed to the washable ones.

Those things scare me.

Lisa M: Can you imagine going on a month long tour with a bag of those things? I go for sanitation ...

Robynn: Why can't they just get some kind of suction thing?

So are you tired of being called ...

Robynn: Yes. We're not actually tired of being called cute. Cute is not a bad word, it's just when it gets connected to things that are weak, incompetent, and inferior. I don't want people to think that cute is a bad thing because it's not.

Lisa M: There's more to life than cute.

Is that a backlash to what you used to be, or what people thought you used to be?

Lisa M: What they thought we used to be, definitely. And also what they think that women are, in general. I mean, we got a lot of generalized "women" kind of stuff just because we're three women in a band. I mean, we read reviews of people like Pork, they're a band of three women from Austin ... but you can read a Pork review or a Tuscaner review ... and you could substitute cub. It's like the reviews are almost always the same, because it's to do with women, so they always mention how they look or what they're wearing, rather than what the music is all about. So would you call this a reactionary record?

Lisa M: No. It's just what we are doing right now at the moment. People are always asking me if this is a calculated move to change our sound, but no, it's just us being on the road and playing and getting better.

How do you think you've improved?

Lisa G: I do things more times, over and over, in the studio.

Lisa M: This time we did it differently. We used to always just

play the songs and then overdub little guitar parts or the vocals. This time we totally separated it so we did the drums first and concentrated on that for a few days and then guitar and bass, and then vocals. And then we actually came back six weeks later and added things, like the accordion and all that. We just took more time and I think we're just getting used to the way we work a little better.

What's the hardest part of being cub?

Lisa M: The hardest part of being in cub is always being identified as being cub. People don't think we have names or lives or anything else. It's just this cub entity.

What's the best part of being cub?

Lisa G: The studio.

Lisa M: Probably, just getting to do things and meet people that you never would.

Robynn: Improved confidence and experimentation.

Do you have any solo projects in the works?

Lisa G: Trufflehunt! It's going to be pop art, dance, funk, and techno ... but I think we're more of a studio band than a live band. I will admit.

Lisa M: Two shows in four years.

What's the most common thing that people come up and ask you about?

Lisa M: They say that listening to our records has made them realize that anyone can do it.

Lisa G: And that's a compliment ... always talk to us, don't be afraid!

Lisa M: Even now it's a surprise to me when people come up, because you don't think of it as that sort of thing, that you are someone that is part of someone's life that you don't even know.

The idea that people write to us and say

"Oh, I listened to your album all summer" or "For my first date, we

watched the cub videos" or whatever. You just don't think about

that. Even when you hear your own stuff on the radio, it's

always very weird, like [hear- ing] someone else. It's always a

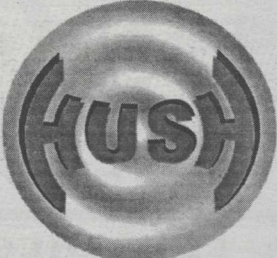
surprise when people come up and say they like it or they hate it

or whatever.

What exactly is a box of hair?

Lisa M: It's a dirty, disgusting mattress. *

Interview by
Andrea Gin, photo
by Barb Yamazaki.
artwork by Adad.
intro by Miko.



**TELL EVERYONE
IT'S A RECORD STORE**

*house *hip hop
*techno *acid jazz
*jungle *ambient

PH: 662-7107
FAX: 879-1968
221 ABBOTT ST

Jen Wood



Interview with Jen Wood
by Sydney Hermant

intro by miko

The infamous guitar-cello-beautiful harmonies duo Tattletale is sadly no longer. Together, the Northwest grrrls Jen and Madigan released several 7"s, a full-length CD, contributed to many compilations, toured, and played the all-star indie-rock/pop/punk festival in Olympia (Yo Yo A Go Go) in 1994. They never actually played Vancouver as a duo. Both times Tattletale were billed to play here, Jen alone came up. The first time, Madigan's mother had passed away; the second, it was rumoured Madigan was on the Donahue episode about lesbian couples (oooh scandalous...). Then, Tattletale broke up. Now, Jen comes to Vancouver as a solo act, and doesn't have to make excuses for why Madigan isn't accompanying her. Jen has already released a cassette, *No More Wading*, and is awaiting the release of a new CD/LP, *DISORDER*'s Sydney spoke with Jen after her set as part of Girffest, an all-grrrl, three-day music-fest at the Columbia.

Sydney: I noticed you had several guitars up there tonight. Why did you switch them around?

Jen: I switch guitars around because I play different tunings. I like to invent my own tunings and play around with the sound of the guitar, so I kind of need two — or actually three — guitars to do all the different tunings. Otherwise it would take all night ... like tonight! [laughs]

No way! You were great tonight. The

last couple of times you've been up in this end of town, you've been solo, and were supposed to be with Tattletale? No?

Tattletale broke up.
(grrrl) So you did break up ...?
In June 95, I used to be in a band called Tattletale then we broke up — the first time we played in Vancouver we played for WAVAW [Women Against Violence Against Women] and since then I've been playing solo. It's a good thing.

So you like it and you have some new material coming out, recorded material?

Yeah, I have a 12-song cassette put out on my record label, Satellite Records, and I'm working on an album with Tom Grimley at the Valley Studios; it's probably going to be a 16 song CD/LP and that should be out in late spring, early fall. I'm also doing a tour in March with Lisa Dewey, so we'll be coming through Vancouver.

Lisa Dewey, who played here [tonight].

Yeah.

How did you [and Lisa] connect?

I met [her] through Jessica Rose who played here also. We just started talking and we decided to be a team. She runs Kitchen Whore [sic] records and I run Satellite Records and I'm really into networking with other women, helping them out and they help me out. Basically, I've only known her for a couple of months, but I've really enjoyed spending time with her and her music is wonderful. I met her through a mutual friend.

"It's nothing new and I think a lot of women are frustrated with other women for their ignorance. Women are starting to just close each other out and I think there is a lot of anger and bitterness towards other women."

Your first song tonight, "One Flat to Fight," you said was about the inter-fighting in the women's movement. What's your point of view on this and why do you think this happens so that we can't quite get our act together to be united and fight the issues at hand?

Well, I don't know, I can't really speak for everyone else but from my perspective, it's really deeply rooted; it's nothing new and I think a lot of women are frustrated with other women for their ignorance. Women are starting to just close each other out and I think there is a lot of anger and bitterness towards other women. I can't really pinpoint the problems right at this moment, but there are problems that need to be dealt with and it makes me sad, just from personal experience. We have just got to stop all this dilly-dallying around and include everyone — we need to let everyone be part of the scene and that's not happening and ohh! I don't know, it's just frustrating!

Yeah I know, I'm totally with you there, it's this pyramid effect that shows its face and it's so self-defeating ... Is there anything else you wanted to mention in regards to your new stuff?

Hmm, my new stuff, well [click, I spill her drink].

Yikes, sorry ...

Oh, that's OK. My new material right now is at a real mixture point. I guess what I feel good about, to highlight the good points, is that I feel like I've incorporated a lot of different styles. I don't feel like I'm stuck in a niche anywhere. Basically, I hope that my passion will just open the

doors of communication, reach out to people. And I hope people get affected and communicate and recognize what I'm doing, because I appreciate people's thoughts and ideas and criticisms.

Well, when you speak of passion, I was sitting there watching you with the women I came with here tonight and we were trying to describe what was happening ... you have such an amazing energy, it's as though your aortas have taken on new designs — one going to your throat, one to your fingers and the other(s?) to your audience. From my perspective, you're doing a great job in the passion department.

Thank you.

Can you describe what it was like after moving away from Tattletale? Were you nervous going out on your own? Is this the first time you've done this sort of thing on your own? Being up on stage, it must be a completely different experience.

Yeah, going out solo, I had a lot of mixed feelings. Being solo is being completely, 100% vulnerable but what I really was looking forward to and what I really enjoy right now is that I feel totally in control. There is no conflict with other people in the bands, and I also can take all the blame, or all the other, you know what I mean? I take it all, from me. People can look at me, talk to me, write about what I'm doing. Being solo has been really awesome. It's a struggle, but it's good to know that people are being affected, people are hearing what I have to say. Hopefully, I'd like to open up the platform that I have now to a lot of other people. There are so many other people out there who haven't been heard who I would like to collaborate with; a lot of people who haven't been exposed yet. Being solo has been great, but to be honest, I'm ready to start a band.

How did it end with Tattletale? Was it good, bad, sad?

It was a big mixture of feelings. We just had a lot of built up emotions. We had a really strong love for each other and that can never be taken away, and it didn't end on the greatest of terms but it didn't end on horrible terms. We just needed to resolve some things. It was OK, though; it's allowed us to do what we want to do, go our own separate ways and still totally respect each other.

Is there any possibility in the future of you touring together in your own separate bands?

I'm not quite sure right now. We've just started communicating again — we kind of had a lull period. I really don't know, but that would be awesome if that could happen because we started out together doing music [and] it would be a pretty nostalgic thing touring together, doing our own separate thing...*

FREE PIERCINGS

With a jewellery purchase
you receive a free piercing by
Canada's most experienced piercers

MACK'S LEATHERS
1043 GRANVILLE STREET 688-6225
THE EXPERIENCED PIERCERS

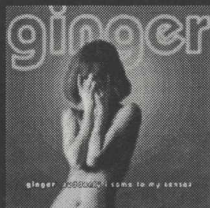


..... see them, touch them, smell them, taste them, hear them



ginger

live at **the town pump**, 66 water street. december 13th.....



more FOR YOUR money
a&b sound

Downtown Vancouver: 556 Seymour Street 687-5837 / South Vancouver: 732 SW Marine Drive 321-5112
East Vancouver: 3433 E. Hastings Street 298-0464 / Burnaby: 4568 Kingsway 439-0223
Surrey: 10280 135th Street 589-7500 / Abbotsford: 2369 McCallum Road 859-4200



N

ardwuar vs. Mic

Michael Moore

[speaking as he exits a cab outside of the Georgian Court Hotel]: **Rise up. Get rid of the name "British" in your province. You are your own province. You are your own country. You oughta get the Queen off the money, get the "British" out of the name. Just, do, man, just like ... come on ... you guys got such a great country, as it is. Just, like, get over it, man. Just get over it. That UK thing, man, the Brits, they're, like, dragging you down, man, they're like a big albatross, a big stone around your neck.**

Nardwuar: Could we ask you some questions, Michael? Would that be okay?

Yeah, yeah, sure, okay.

Vancouver is home of The Vancouver Film School

Oh, the great Vancouver Film School, and the famous alumni are ...?

Kevin Smith, the guy who did Clerks. He was only there three months, but they take credit for him.

Yeah, that's right. [laughs]

So, Michael Moore, who are you?

I'm Kevin Smith.

How's Superman's cousin, Michael Moore?

Superman's cousin? Who was that? From *Roger and Me*, the guy that got shot.

Oh, the poor guy that got shot. Oh, he's alive. He's alive. He recovered. He was in a mental institution for a while, but he's okay now.

How does it feel to be back in Canada? Canada, home of '60s thinking and David Gilmore, the CBC?

[laughs] Is he still alive?

David Gilmore?

Yeah.

'Sixties thinking. You're getting '60s thinking. You know what I'm referring to there, eh, Michael Moore?

No, I'm talking about David Gilmore. Is he still with us?

Yes, he's still functioning.

He's still functioning [laughs]. How do they keep him alive? Is there, like, some secret drug or some kind of thing that the undertaker uses to prop him up?

Taxpayer's money?

Oh, taxpayer's money, oh, that's it.

You '60s thinker, you!

Oh! That's what the CBC guy said to me, right?

In an interview.

That's right. The head of the ... who was that guy, anyways?

Alex Frame, or something like that.

Yeah, he kept pounding on me. He goes "Aah, you're still in the '60s. You got '60s thinking," you know. And I'm going, "Sixties thinking, I was like three in the '60s." [laughs]

How are you doing, Michael Moore, how are you doing?

I'm tired.



Now, are you like, blacklisted?

Am I black?

'Cause I'm afraid that you're like, blacklisted. You're going to be like Orson Welles. You know Orson Welles did ...

What happened to him?

Citizen Kane. And Michael Moore did ...

Ahh...

Roger and Me ... Orson Welles fought William Randolph Hearst, Michael Moore fought ...

Well, you keep answering the questions. **Roger Smith! Are you okay, though? Are you gonna be okay? Are you going to be blacklisted? Is your life paralyzing his?**

Ahh, well, I don't think so. I've been very fortunate you know. First I got *Roger and Me* out there, then *TV Nation*, two summers of *TV Nation*. We won the Emmy award, and now my book just went on the best-seller list, *Downsize This!*

Canadian Bacon, didn't they kind of screw you on that? Because that was a great film. Did it even get an official US release? Like Orson Welles, he was kinda screwed. Are you like Orson Welles? Canadian Bacon, could that have been an Orson Welles film?

No, I don't think so. They did this market research with *Canadian Bacon*, the US company, and their test results told them that people didn't want to go laugh at a film with a guy who had died. Namely, John Candy. So, because of that, and because they felt that Americans would think that the film was too anti-American, they did not give it the proper distribution in America.

How much influence do these movie executives have? Did they force you to hire Karen "MTV" Duffy? What was she doing on there, what was she doing on TV Nation?

What are you? You know, this is a prime example of people who drink too much coffee here in this part of the country. You know ...

Karen "MTV" Duffy, why was she there? Louis Thoreaux, he was way better.

How, how, how many hours a day do you spend at Starbucks, sir? You've got to calm down.

Karen "MTV" Duffy, what's the explanation behind her?

What do you mean, "what's the explanation behind her?" Look at her, dammit. You know, she's great. What are you talking about?



T.V. Nation

Michael Moore

How can you single people out? Isn't it kind of scary to single these executives out? I understand you're going to be picketing outside of Nike. Isn't it dangerous? I mean you're targeting these people, these people killed Kennedy, Michael Moore. Aren't you a bit worried? [laughs] Okay, I'm convinced now, it's not coffee, it's crack. The guy is on crack. What was the question, I forgot the question.



"Bill Gates is the anti-Christ."

The question here was: Roger Smith was a bad guy. Roger was a bad guy. Does that make Bill Gates a good guy, because he's hiring lots of people? Bill Gates, the computer age, is he a good guy, Michael Moore? Bill Gates is the anti-Christ.

But he's hiring people.

No, he's the anti-Christ. The anti-Christ will always come, it says in the Bible, in Revelations, chapter 6, verse 3.

But, but ...

No, no, listen. I'm giving you a Bible lesson, dammit, listen to me. You know, Bill Gates, he's come here to hire a lot of people, and to shift the technology into a situation where he will rule the world. He will rule the world. Do you understand?

Roger and Me. Don't you think that it was better than Canadian Bacon? Was Roger and Me better than Canadian Bacon, Michael Moore? Roger and Me was better in Canadian than it was in English.

Are they forcing you to comedy? You're writing sitcoms now. Are they trying to dull you? You know, like Matt Groening, he did *Life in Hell* and it became *The Simpsons*. Are you going to end up that way? Please don't do it, Michael Moore. Don't give up ...

You don't like *The Simpsons*?

No, it's been mellowed out since *Life in Hell*. Remember? Matt Groening did *Life in Hell* and now he's off to ...

Oh, man, *Life in Hell* sucked, man. *Life in Hell* sucked, you couldn't even read the damn thing.

Are they trying to mellow you out? By doing *TV Nation* and now you're doing *Canadian Bacon*, now you're writing sitcoms. Like, please don't give up, Michael Moore. They're pushing you into that home ...

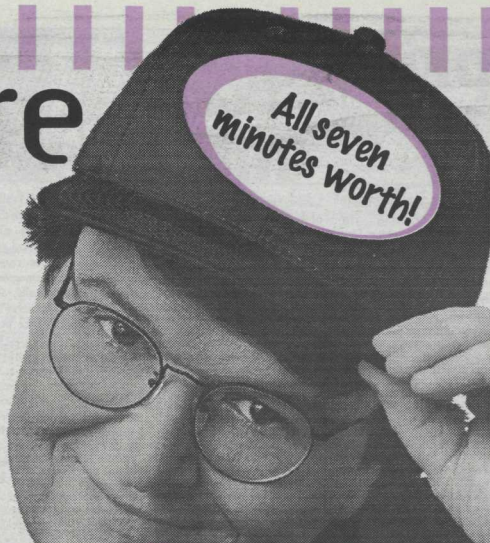
I won't let you down, I promise, I promise, I promise. [Hugs Nardwaar] I won't let you down. I won't do it!

Did you know that Mark Farmer of Grand Funk Railroad has a dog named after him?

Mark Farmer is, like, supporting the Michigan Militia right now. It's pretty scary stuff.

And finally, Michael Moore, we'd like to thank you, here in Vancouver, British Columbia, Canada. You've inspired people. Like *TV Nation*. *TV Nation* had the thing about the car alarms, where you played the car alarms outside of the guy's house. Yeah, that was cool.

And people in Vancouver, while the Molson Indy was happening in Vancouver, played Indy sounds out-



Roger & Me

side of the Mayor's house, to tell him how bad it was with the noise.

Oh [laughs], really? Ow, that's so cool. Thank you so much for the inspiring ... The inspiration [laughs].

Thank you so much for inspiring people.

And now, I must go meet the *Magnificent Ambersons*, thank you.

Thank you, so much, Michael Moore, now going to a Fox broadcast. Keep on rocking in a free world, and ... Fox are milking you now, they better take your show, is your show going to be on — just quickly — yes or no? The show will be on, oh yeah.

TV Nation is gonna be on. Yes, *TV Nation* will be on.

So Fox has picked it up.

Noooo, the BBC have put up the money for a whole new season.

Are we going to be seeing it on the Fox?

You're going to see it here on CTV.

Why won't we see it on the Fox? You're doing that press conference for them.

Are you an American or a Canadian?

They're manipulating you.

Are you an American or a Canadian?

They're manipulating you.

What are you? An American or Canadian?

I love both nations.

Which are you?

I'm an anti-fascist.

What are you? An American or Canadian? I'm an anti-fascist. I am a Canadian, born July 5, 1968.

Okay, dammit. Now, why would you care if it's on Fox, if I just told you it's going to be on CTV? What do you care if it's on Fox?

You are going to a press conference to milk Fox. Why are you milking Fox, when they are not gonna air *TV Nation*?

I'm going to a party that's put on by Random House, dammit, the publisher of my book right now.

But, you're actually going to do a live satellite feed with the Fox network.

Oh, no, it's a special tonight on the election, in America, that's going all out across the country.

I just think that Michael Moore should boycott Fox; unless they show *TV Nation*, you should not do any TV, you should not handle the regular media.

[silence] Okay.

Well, thank you very much, Michael Moore. Keep on rocking in the free world and doot doola doot doo ... Okay, doot doot.*

Photos by Eileen Gladue and Kai Taylor

printed matters

by lloyd



So you and your friends are wasting an evening watching *Star Trek* re-runs and twisting ferrets' legs. You turn to the cute redhead next to you and casually mention that Data must accept the violation of Bell's Theorem but you're not sure, 'cuz the EPR Paradox is pretty damn convincing. She is totally blown away by the breadth of your knowledge and agrees to marry you in Vegas on Saturday night. Your life is complete and you live happily ever after. OK, this is highly unlikely, but if you check out *Quantum Theory For Beginners UP MCEVOY & OSCAR ZARATE/Icon Books* you'll soon realize that the way the universe actually works is even more unlikely so you never know. This is the book for people who want to find out why Schrödinger's cat got a book deal without

having to ruin the resale value of their first year physics text by actually opening it. It's a cross between Coles Notes and the weekday funnies; wacky yet informative, intellectual yet unpretentious. An excellent source of quantum-size intellectual non sequiturs. Perfect for putting off small talk schlockers during the holiday party season.

Imagine a world where doing your own thing doesn't just get you disapproving looks from elderly boomers in the vicinity; imagine they could arrest you and interrogate you as well. *IVA PEKARKOVA's Truck Stop Rainbows (Vintage)* shows us this world in stunning detail through the eyes of Fialka, guerrilla photographer and ardent hitchhiker. This is a road novel dominated not by the routes that actually appear in the book, but by the thousands of kilo-

metres of road that Fialka cannot travel, the roads beyond the fences and border guards. Instead she searches for these roads through pure single moments of freedom. Ironically, she finds these moments not in the luxury and decadence proffered her by drivers from the West, but in the nameless arms of Czech truckers, in the pollution-mutated flowers of the wasted Czech hills, and most of all, tucked away in the very grayness that dominates her beloved Prague. Her sharp eyes find rainbows in the eccentricities of her fellow travellers and in the ridiculousness of her oppressors. Fialka is a stand-out in the line of heroes that face life with an amused smile and a quick jerk of the knee.

If you "feel that [you] have been wandering through this combustible wasteland without a Rand McNally road

atlas since high school" then *Voices of the Xiled* (ed. MICHAEL WALKER & JOHN HULME/ Doubleday) will provide a sympathetic voice, if not any directions. The stories in this twenty-something anthology are filled with the road signs of a destination-challenged generation: one way, no turns, no exit, choose correct lane. Though the book is mostly inhabited by people you know, the editors have been successful in their goal not to publish another "anthem of a generation."

The stories are by and about the twenty-something generation but they are predominantly about people — everyday people who took the wrong off-ramp or got slightly off course and now the world is shouting "you're going the wrong way!" but barely is there an accessible exit in sight. It might have been appropriate if all the stories had been previously unpublished (most of them have

appeared elsewhere), but the quality of the stories make it hard to complain. Unless you

about *Fat Girls*, why a zine about inconspicuous consumption? (What is inconspicuous consumption?) Or what? What is an "Outpunk," what is "Meat Hook," what does a "Crap Hound" do?

The answers to these and even more bizarre questions are in *V. VALE's Zines! Vol. 1*. This is the latest title from *RE/Search* publications, the same people that brought reference books on super-masochism and bodily fluids to your coffee table. In *Zines!* you are given not only the why and the what, but most importantly, the how (as in how to get it if you really want it).

With a four-page zine directory, the impossible-to-get zine you saw in Jim Somebody's van after the show in Seattle is now a postcard away. For the uninitiated, *Zines!* is a good introduction to this strange world and if you're a veteran ziner yourself it is an invaluable aid for getting in touch with your revolutionary compatriots. Live long, thrive often and read a zine with every meal. *



"do nothing but watch ESPN and drink clear beer 'til [you] shrivel up and die," you'll find *Voices of the Xiled* a comforting solace after an evening of explaining to your parent's friends "what you're doing with yourself these days."

Have you ever looked at the zine rack in your favourite bookstore and simply thought, why? Why a zine

LUCKY'S

Christmas Schmistas ...

- Blues Explosion "Now I Got Worry" 11.49 LP
- Evaporators "United Empire Loyalists" 8.99 LP & CD
- Tortoise "Millions Now Living Will Never Die ..." 12.50 LP
- Groovy Ghoulies "World Contact Day" 13.49 CD
- The Emptys "Meatlockermannoise" 12.99 CD
- Good Horsey "Kazue" 12.99 CD
- & "Emperor Nick" 4.25 7"
- Wesley Willis "Greatest Hits" 13.99 CD
- Zumpano "Goin' Through Changes" 14.50 CD
- Cub "Box of Hair" 13.49 CD

COMICS...DC, MARVEL & THE BEST OF INDEPENDENT COMIC PUBLISHING & ZINES GALORE FROM NEAR AND FAR

It's in the cards



ABOUT UPCOMING GAMING TOURNAMENTS

Live In Store
Fridays 4:30/5-ish



December 6

the emptys



December 13

Call for info on upcoming in stores with Good Horsey and July 4th Toilet

Black Sheep Books

Merry Christmas

AWOL LOVE VIBE

Please, arrive early time!

FRIDAY, DECEMBER 6th @ 7pm

RALPH ALFONSO'S

Friday the 13th Beatnik Christmas

FRIDAY, DECEMBER 13th @ 8pm

BLACK SHEEP BOOKS INC. IS CONVENIENTLY LOCATED HALF A BLOCK EAST OF 4TH AND MCDONALD.

2742 WEST 4TH AVENUE

FOR MORE INFORMATION AND EVENT CONFIRMATION CALL: 732-5087 ➡ ALL EVENTS ARE FREE!

between the lines

by andrea & christina

This is my second month writing this column. Upon writing that it is so difficult to find zines to review in Vancouver. As a result, I am starting up a ditto, so if you would like information or have anything you feel should be carried, please write me care of DISCORDER. Love, Christine

KIDS WITH GOGGLES #5 (28 pp, quarter size)

In this zine Adam, writes about his self image. This is a refreshing change as it is rarely a subject boys choose to write about. Adam explores his feelings towards his body and the fact that it does not fit the "ideal" of what a boy should look like. This is the beginning of a reconstruction project of his self worth both regarding his body image and general self esteem; Adam rejects the messages of abusive friends and begins to reclaim his value as an amazing person. This zine is a departure from Adam's previous zine work and of the usual material covered by moles in zine land. Definitely one of the biggest risks I have seen taken in a zine lately. Send \$1 to Adam

Miller, 44419 Wentworth Ave. S., Minneapolis, MN, 55409.

GLAZE AND RAVE #2 (12 pp, full size)

I picked up this comic zine at a clothing store and was immediately impressed by the art in it: the drawings are very stylishly done, utilizing the black and white formula to accentuate the artist's style, rather than as a budget-induced holdover. This storyline basically involves two kids calling up evil spirits, on Underwood CD, and Bone Thugs and Harmony kids... Definitely one of the most amusing comics I have read. Send \$1 to The Cult of Black Nail Polish, Box 125, 101-1184 Denmar St., Vancouver, BC, V6G 2M9.

I WILL ALWAYS BE A GIRL (24 pp, quarter size)

This zine comes from a founder of one of the most kick-ass distros around, that of course being the almighty Brof Girl Distro. Katie discusses her femininity and life. The zine pieces together like a collage of Katie's views with an effortless flow from one idea to the next. She explores the thought

of others feeling threatened by her straightforward world attitude towards her sexuality and the language she uses due to the conditioning of the female gender role; women are taught to be soft spoken and chaste. Her thoughts about self mutilation were also very powerful and somewhat disturbing. This zine empowered me, which is what more zines should do. Send \$1 to Brof Girl, 14119 Meyersville Houston, TX, 77049.

THE AMAZING EMO BOY... WITH FISTS OF STEEL (24 pp, half legal size)

This zine definitely has an original approach. The author writes about his life, opinions and personal experiences through the medium of short story, which is a refreshing change. It is not a format I have ever before thought of using within zine work, but it was very effectively done. In... Emo boy... the author writes about infidelity within his family, class structure within suburban neighborhoods and self realization in an open and honest manner. The approach is from a rational, intellectual point of view and

tends to focus heavily on ideas rather than just emotions, which is a good thing. I rarely find zines to be written from an obviously intellectual approach. The layout is exceptional and shows a lot of care. Emo boy uses Spiderman graphics and the entire zine is integrated so that it has the look of a comic book (read: this is not just nice clip art, this is a complete cut and paste masterpiece). Send \$1.50 to Emo Boy, 1955 138th St., Surrey, BC, V4A 9M2.

DANGERFOF #5 (52 pp, half size)

Written by a hardcore kid dealing with mostly scene and music politics, there are interviews with Birthrite, Barcode and Portraits of the Past. He talks about the power of breaking down the boys' club atmosphere. What impressed me the most about this zine were the writings by the contributors and the author about their relationships with their siblings and the abusive and competitiveness and anger that exists. All in all, this is a good zine, although I wish it hadn't done the hardcore scene out to be so important or intelligent 'cause it totally always isn't. Send \$2 US to Julian Danger, 310 Lexington St., San Francisco, CA, 94110.

SIMBA #11 (52 pp, half size)

If you wanna read a zine by a girl whose age is bigger than mine (huge) and likes to talk about boys and all the hearts she breaks and all the otcen she gets, along with interviews with a

bunch of stupid bands, one of them on Victory Records, then this zine is for you. I couldn't read it after a while cuz it was so pretentious. Send some \$\$ to Vique Martin, 68 Mainland Ave., Manchester, M21 7WH, England.

BESTIE STORIES FOR TRIVIAL TEENS #6 (36 pp, half size)

BSFTT #6 is a unique zine filled with Andrea Lambert's short stories. Concentration is a must—this zine is no lightweight you can chew up and spit out. These stories about youth revolutions gone wrong in the search of power and control. There is this feeling of surrealism in Andrea's writing; when I read her stories I get the same feeling that I get from my dreams and nightmares: on amplex and sadness and loss of control. Send \$1 US to Andrea Lambert, #759 Reed College, 3203 NE Grand St., Portland, OR, 97202 'cause I, BUSTARD, 1994, USA.

THE STORY OF O (28 pp, half size)

Out of all of this month's zines, this is the most giving and honest and powerful. The author starts the off with a letter from an ex-friend explaining the details of the sexual abuse

that the author endured in her past. She goes into details about her eating disorder and the effects that her friendship with her had on her self esteem, her ability to trust and her mental health. The author also talks about the racism, and sexism that she is learning to overcome. She also writes about her fear of men and her rejection of relationships, yet at the same time her dependence on them. This is an amazing zine that you don't see very often. A zine about opening up all aspects of her history in order to start the first steps in healing. Send \$2 to Box 15, 199 W. Hastings, Vancouver, BC, V6B 1H4.



TOP 103 + THREE NEW WORLD AFRICAN MUSIC

THIS MONTH	LAST MONTH
1. OUNYAT SANGHE	1. CALIN
2. DAMEL PIRIE	2. HOT MAN STREET
3. BRET BROS	3. HODJING BACK THE YEARS/TEARS
4. EMBEKO HITES	4. ISLAND
5. THE GREAT BOTS & HENS	5. SINGLES CHART
6. HARVEY MASON	6. HOT MAN STREET
7. DAMEL PIRIE	7. HODJING BACK THE YEARS/TEARS
8. LANSKY & B	8. ISLAND
9. LUCKY DARE	9. SINGLES CHART
10. MCHIEVE, NODGEOGLO	10. HOT MAN STREET
11. DAVE POWELL	11. HODJING BACK THE YEARS/TEARS
12. MARY ALEXANDER	12. ISLAND
13. CONNIE WILLIAMS	13. SINGLES CHART
14. COCOA TEE	14. HOT MAN STREET
15. EMMIE BURGESS	15. HODJING BACK THE YEARS/TEARS
16. LOVE TROPICAL FISH	16. ISLAND
17. JAYE STANLEY	17. SINGLES CHART
18. BODINE HEMMELSH	18. HOT MAN STREET
19. BOBIE HENRI	19. HODJING BACK THE YEARS/TEARS
20. 21-HILLION TUNED PROJECT	20. ISLAND
21. JAYE STANLEY	21. SINGLES CHART
22. JAYE STANLEY	22. HOT MAN STREET
23. JAYE STANLEY	23. HODJING BACK THE YEARS/TEARS
24. JAYE STANLEY	24. ISLAND
25. JAYE STANLEY	25. SINGLES CHART
26. JAYE STANLEY	26. HOT MAN STREET
27. JAYE STANLEY	27. HODJING BACK THE YEARS/TEARS
28. JAYE STANLEY	28. ISLAND
29. JAYE STANLEY	29. SINGLES CHART
30. JAYE STANLEY	30. HOT MAN STREET
31. JAYE STANLEY	31. HODJING BACK THE YEARS/TEARS
32. JAYE STANLEY	32. ISLAND
33. JAYE STANLEY	33. SINGLES CHART
34. JAYE STANLEY	34. HOT MAN STREET
35. JAYE STANLEY	35. HODJING BACK THE YEARS/TEARS
36. JAYE STANLEY	36. ISLAND
37. JAYE STANLEY	37. SINGLES CHART
38. JAYE STANLEY	38. HOT MAN STREET
39. JAYE STANLEY	39. HODJING BACK THE YEARS/TEARS
40. JAYE STANLEY	40. ISLAND
41. JAYE STANLEY	41. SINGLES CHART
42. JAYE STANLEY	42. HOT MAN STREET
43. JAYE STANLEY	43. HODJING BACK THE YEARS/TEARS
44. JAYE STANLEY	44. ISLAND
45. JAYE STANLEY	45. SINGLES CHART
46. JAYE STANLEY	46. HOT MAN STREET
47. JAYE STANLEY	47. HODJING BACK THE YEARS/TEARS
48. JAYE STANLEY	48. ISLAND
49. JAYE STANLEY	49. SINGLES CHART
50. JAYE STANLEY	50. HOT MAN STREET
51. JAYE STANLEY	51. HODJING BACK THE YEARS/TEARS
52. JAYE STANLEY	52. ISLAND
53. JAYE STANLEY	53. SINGLES CHART
54. JAYE STANLEY	54. HOT MAN STREET
55. JAYE STANLEY	55. HODJING BACK THE YEARS/TEARS
56. JAYE STANLEY	56. ISLAND
57. JAYE STANLEY	57. SINGLES CHART
58. JAYE STANLEY	58. HOT MAN STREET
59. JAYE STANLEY	59. HODJING BACK THE YEARS/TEARS
60. JAYE STANLEY	60. ISLAND
61. JAYE STANLEY	61. SINGLES CHART
62. JAYE STANLEY	62. HOT MAN STREET
63. JAYE STANLEY	63. HODJING BACK THE YEARS/TEARS
64. JAYE STANLEY	64. ISLAND
65. JAYE STANLEY	65. SINGLES CHART
66. JAYE STANLEY	66. HOT MAN STREET
67. JAYE STANLEY	67. HODJING BACK THE YEARS/TEARS
68. JAYE STANLEY	68. ISLAND
69. JAYE STANLEY	69. SINGLES CHART
70. JAYE STANLEY	70. HOT MAN STREET
71. JAYE STANLEY	71. HODJING BACK THE YEARS/TEARS
72. JAYE STANLEY	72. ISLAND
73. JAYE STANLEY	73. SINGLES CHART
74. JAYE STANLEY	74. HOT MAN STREET
75. JAYE STANLEY	75. HODJING BACK THE YEARS/TEARS
76. JAYE STANLEY	76. ISLAND
77. JAYE STANLEY	77. SINGLES CHART
78. JAYE STANLEY	78. HOT MAN STREET
79. JAYE STANLEY	79. HODJING BACK THE YEARS/TEARS
80. JAYE STANLEY	80. ISLAND
81. JAYE STANLEY	81. SINGLES CHART
82. JAYE STANLEY	82. HOT MAN STREET
83. JAYE STANLEY	83. HODJING BACK THE YEARS/TEARS
84. JAYE STANLEY	84. ISLAND
85. JAYE STANLEY	85. SINGLES CHART
86. JAYE STANLEY	86. HOT MAN STREET
87. JAYE STANLEY	87. HODJING BACK THE YEARS/TEARS
88. JAYE STANLEY	88. ISLAND
89. JAYE STANLEY	89. SINGLES CHART
90. JAYE STANLEY	90. HOT MAN STREET
91. JAYE STANLEY	91. HODJING BACK THE YEARS/TEARS
92. JAYE STANLEY	92. ISLAND
93. JAYE STANLEY	93. SINGLES CHART
94. JAYE STANLEY	94. HOT MAN STREET
95. JAYE STANLEY	95. HODJING BACK THE YEARS/TEARS
96. JAYE STANLEY	96. ISLAND
97. JAYE STANLEY	97. SINGLES CHART
98. JAYE STANLEY	98. HOT MAN STREET
99. JAYE STANLEY	99. HODJING BACK THE YEARS/TEARS
100. JAYE STANLEY	100. ISLAND

MOLEDEE OLDEES

SUNDAYS 7-9 PM
CJTV 6 1470 AM
63.3 FM cable

DECEMBER 1996 EL TOPO EL PEZ

1. FRIENDS IN HIGH PLACES	VARIOUS ARTISTS	EXPANSION (UK)
2. SAMPLER 14	VARIOUS ARTISTS	GREENEYES (US)
3. LET'S GET IT ON	ROONEY MANFIELD	EXPANSION (UK)
4. PEACE BEFORE PASSION	MICHELLE NODGEOGLO	MAVERICK/REFRASE
5. RHODE TRIP	SLIDE FIVE feat. JACKIE PEAKE	LIBERTY

23 DISORDER

basslines

by dj noah (djnoah@cyberstore.ca)



I was Saturday, October 26th. A light rain was falling earthward as I left downtown Vancouver and headed east in search of the Spooky Hollow'en party. It was 3am when my friends and I arrived at the Norco warehouse next to the BCTV studios. Inside we found two musical environments with around 3 000 people inside. The bass was bumin', the ravers were jumpin', and the temperature was risin'! I have never been to a party that was as hot and muggy as this one. Sweat was dripping off costume-clad bodies everywhere, and it even seemed like it was raining inside, even though it had stopped outside. Overall, Spooky was a very well attended party

in an ideal space, put on by one of the best promoters (Unite) in Vancouver. Watch for more from Unite in '97.

Under review this week ... **ZZINO's "Accelerate"** (Reload Records) is a smoking Belgian trance track that pounds along at 138bpm. What is really noteworthy is that there is a complete lack of keyboards or other sounds.



Instead, this all-percussion monster uses the overwhelming lure of the beat to hold your mind captive and enslave your body.

Slowly but surely, the big labels are picking up on underground material that deserves better distribution than an independent label can give. The **WIPEOUT XL** compilation on Virgin Records is a prime example. On this CD you will find some of the greatest artists of our time. **F50L, Underworld, The Chemical Brothers, Fluke, The Prodigy, Photek**, and more, can all be found on this must for your collection. This CD is actually the soundtrack to a new video game called **Wipeout XL**, which is currently available at the Sony Playstation and will be out on

CD-ROM for PCs in March '97. Slow minds will fear it.

Next up is the much anticipated compilation of Vancouver artists, **WELCOME TO LOTUS LAND**. This is the second release on Map Records, founded by Robert Sheo some few months ago. It features new and exclusive tracks from **More Mortals, Landhip, MC2 and Erra, Cap'm Stargazer**,

Newman passed away in 1995). As with all of their material, I purchased this single without listening to it, and I was not disappointed. This EP seems like a mix of **Church of Extacy, Tricky Disco, Technohead**, and "Kardiophunk" is the prime cut on this four-song platter. About two minutes in is where an infectious keyboard groove plants its hooks in and

Another anthem in the making is **FLUKE's "Atom Bomb"** (Virgin). The 2x12" pack has five different mixes that each have their own merits. "Baby got an Atom Bomb/A motherfuckin' Atom Bomb/Twenty-two megatons/You never seen so much fun/Baby got a poison gas/Baby a heartattacks/Baby got a pain on top/Gimme some of that." With beats that equal the power and intensity of the lyrics, Atom Bomb is a weapon that will blow up any sound system!

Lastly, a touch of Techsteppin' for ya. We all love those smooth, ambient, jazzy tracks, but **NU SKOOL FLAVA** (Various Artists/SOUR USA) is strictly for the Jump-up Mass-ive, strictly to get this party started right! This 12 cut CD combines Cyber-Hip Hop jams with nuclear breakbeats, wicked textures, and subsonic basslines that will move more than your woofer.

Until next month, keep the peace ...



Dreamlogic, and Pilgrims of the Mind.

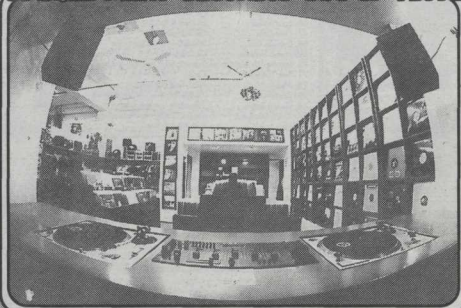
Scheduled to be in stores Dec 6th, this CD will give international recognition to the best that Vancouver has to offer.

"Kardiophunk & The Seventh Wave" is the latest single from **GTO**, who is now just Michael Wells (Lee

doesn't let go until your needle collapses from exhaustion.

BASSIX

DJ EQUIPMENT - CLOTHING - CDs - & VINYL



TURNABLES • NEEDLES
HEADPHONES • SLIP MATS
CASES • DJ MIXED TAPES



ACID JAZZ • HOUSE • HIP HOP
PROGRESSIVE • REGGAE
AMBIENT • TRANCE • JUNGLE
CLUB • BEATS & BREAKS

BASSIX

217 WEST HASTINGS (AT CAMBIE) VANCOUVER, B.C. V6B 1H6
PH: (604) 689-7734 FX: (604) 689-7731 MAIL ORDER SERVICE AVAILABLE

juniper daily

debut CD stride
available at
HMV, Sam, Zulu

JuniperDaily@axionet.com
<http://jazz.axionet.com/jd/>

Quality USED VINYL

Funk/Rare Groove Specialists

- Techno & House • Jazz/Groove
- Hip Hop • 80's
- Disco • Selected Rock

WE BUY AND SELL THESE STYLES

CHEAP TURNABLES, REPLACEMENT NEEDLES

RECEIVE
10% * 1 OFF
WITH THIS
AD!

712 ROBSON
871-3322

AT GRANVILLE,
UPSTAIRS FROM
TRUE VALUE
VINTAGE

7 inch

by barbara andersen

Something old, some thing new, something borrowed, and something blue start off my list of seven inch treasures for the festive, albeit chilly, month of December.

THE MAKE-UP is the latest incarnation of the purportedly immortal **Nation of Ulysses**. I charge the Make-Up with the duty of being the "old" because the three songs on *Substance Abuse* sound like they would make on-disc soundtrack for an early Woody Allen film. Sixties garage rock? Soul? Post-modern movie score? The

I've never had the money or energy to pick up any of their 7"s. After hearing *Bis vs. the d.i.y. corps* I'm starting to wonder if I should take the plunge and buy one just for the heck of it. For those of you who aren't hip with the teen-c nation, Bis makes electric disco pop with a big dose of saccharine. If I didn't know any better, I'd think Mando Pin, Bis' cute singer and keyboardist, was five rather than eighteen. "Burn The Suit" sounds like **Elastic** playing Sesame Street. The chorus to "This is Fake D.I.Y." goes: "Ray gun, ray gun, we got a

playing. (Jasta 11, 5261 Eagle Heights Road, Duncan, BC, V9L 4T8)

THE BONADUCES and **BUCKO**, two bands from the soon-to-be-frozen wastes of Winnipeg, have come together and made a split 7" released by Fresh Bread Records. Both bands play two songs each of tight, fast, melodic punk rock. The Bonaduces claim in their liner notes that "Planet Claire" was inspired by Prince's "Balance," but for some reason I don't believe them. A fun and energetic record from two fun and energetic

bands. (Fresh Bread Records, PO Box 3, Winnipeg, MB, R3M 3S3)

If I can find a quiet manual typewriter, I may very well follow through with my threats of removing computers from my life. Due to computer difficulties, my column for this month has been "shortened." A combination of fatigue, laziness, and pure spite has prevented



ray gun, and is so glee-rutty twee that it makes me want to suck Jolly Ranchers™ and rollerskate all around the neighbourhood. *Bis vs. the d.i.y. corps* is an infinitely catchy and danceable pop record, fake d.i.y. or not. (Teen-C Recordings, no address, but there's a barcode)

THE BLUE-TONES play their blues rock convincingly and well. "Marblehead" and "The Simple Things" are both solid tracks, the latter perhaps slightly more Top 40-modern-rock-ish than the former. (Paradox Records, PO Box 4124, 27 Mountain Blvd., Suite 8, Warren, NJ, 07060-0124)

From the island paradise of Duncan, BC, comes **JASTA 11**. The two songs on their homemade *Flying Circus 7"* are good examples of instrumental garage, complete with excellent organ

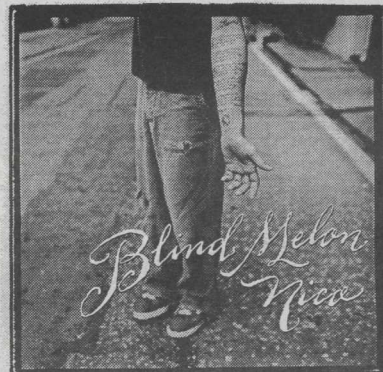
me from rewriting all that was lost. I will, however, provide a short list of some other worthwhile releases for this month.

Inexplicably attired locals **THE MCRACKINS** play "It's Raining," catchy, fast punk rock. (One Louder, PO Box 1NW, Newcastle-upon-Tyne, NE99 1NW, UK)

THE AUTUMN LEAVES' "You Didn't Say A Word b/w Magic Red Raincoat" is pleasant '60s-style melodic rock with really great vocals and flute. (Grimsey, PO Box 541, Stillwater, MN, 55082)

"Revolver," on side A of **LETTUCE PREY'S 7"**, has great acoustic guitar and Simon & Garfunkel-like vocals. "Flintlock," on the other side, is an instrumental tune that made me tap my feet. (Yakuza, PO Box 26039, Wilmington, DE, 19899-6039)

It's the story you never heard from a band that found, then lost, its voice.



With tracks recorded in hotel rooms, on an answering machine, in a cabin in the woods, and back home in Indiana, **NICO** is much more than an album. It's a permanent reminder of the spirit of Blind Melon, as well as a final gift to their fans.

Available on Capitol enhanced CDs. Produced & mixed by Mike Napolitano & Blind Melon



LETTERS FROM A PORCUPINE, is an uncompromising eighty-three minute film which weaves photos, interviews, videos and live performances into an honest and ultimately touching story.



Executive Producer: Chris Jones

Capitol Records, Inc.

more for your money
a&sound

Downtown Vancouver: 556 Seymour Street 687-5837 / South Vancouver: 732 SW Marine Drive 321-5112
East Vancouver: 3423 E. Hastings Street 426-0864 / Burnaby: 456-8 Kingsway 439-0223
Surrey: 11280 135th Street 889-7500 / Abbotsford: 2569 McCollum Road 859-4200

I borrowed my friend's **BIS** record because although I have heard lots of great things about this Brit band,

MCA CONCERTS CANADA

The Smashing Pumpkins

Infinite Sadness Tour '96



Wednesday Jan. 8

Live at General Motors Place

Tickets for Aug. 12 show honoured for new date.

99.3 FOLK
REAL ROCK

TICKETS STILL AVAILABLE!



ORCA BAY
EVENTS & ENTERTAINMENT

Body Count



featuring
BET-5
GARY C
D-RAR
D-VIDE

December 1
The Rage

99.3 FOLK
REAL ROCK

99.3 FOLK
REAL ROCK

RATDOG

BOB
WEIR
& ROB
WASSERMAN



Saturday Dec. 7
Vogue Theatre

THE ROOTS

**WEDNESDAY
DECEMBER 11**

RICHARD'S ON RICHARDS
**WITH D.J'S
SEAN-SKI & G-MAN**



HOLLY COLE'S

**SCORPION! BRING ME
THE VANGUARD SYMPHONY**

TICKETS GOING FAST!

December 18 & 19
The Orpheum

SYMPHONY ENERGY

**TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS.
OR CHARGE BY PHONE 280-4444**

new six song ep now available

mrs.torrance porn

featuring three
exclusive tracks
that will not
appear on the
upcoming
album
i'm the bird.



To order please send \$10 cheque payable to:
Third LegBox 81, 689 Queen St. West, Toronto M6J 1E6
www.inforamp.net/~entercom/mt/torrance.html



under review

BANCO DE GAIA Live at Glastonbury (Planet Dog)

Live albums for techno albums work for several reasons. First off, the live, hollow echo effect lends a more organic dubby feeling, almost like a worn vinyl record. Second, a live show means that the artist improvises a bit and you can hear the spontaneity. If it wasn't for that, then what's to stop the artist from walking out on stage, pressing PLAY on a CD player, kicking back and picking his nose through the show? Exactly.

Banco de Gaia (Toby Mark) prides himself in taking an ethnic approach to his music, and it shows, but then he also openly admits he can't play any real instrument and just samples everything. But damn, his songs are fine here, particularly the live versions of "Helipolis," which is better than the original on the *Moya LP*, and "Kincopu," a more exciting mix surpassing the original on the *Last Train to Lhasa LP*. Basically, if you've never heard Banco de Gaia and you want to start, this album is a better intro than his studio work.

Christian

BUTTER 08

Butter

(Grand Royal)

Dairyland's new slogan struck me as an uncreative cheap rip-off, but at last it has found its place. "Only Butter is Butter." Tasty and groovy, this wax melts nice on anything. What more can be said about the band formed from two of the most edible and slathered-over groups (**Blues Explosion's** Russel Simins and **Cibo Matto's** Yuka and Miha) gracing the scene? Butter is a totally creative project, from it's innovative packaging to its unconventional packaging. Get fat. You can never get too much of a good thing.

Namiko

JOHN CALE Walking on Locusts (Hannibal)

John Cale and **Lou Reed** comprise one of those musi-

cal pairings that together produce consistently excellent music, but apart are hit and miss. Each has produced some great solo tracks, but also some pretty mediocre stuff. Cale's new album, *Walking on Locusts*, is enjoyable, but inconsistent.

Walking on Locusts reminds me of **Leonard Cohen's** *The Future*. Both were produced by accomplished musicians late in their careers. Neither can be said to be musically adventurous. However, because Cohen's lyricism has always been the strongest component of his songwriting, his recent work hasn't suffered terribly from its lack of musical experimentation. Cale, on the other hand, has always been primarily a composer and a musician, and his most recent albums are diminished by its reliance on standard pop melodies and arrangements. And for a musician of Cale's experience and ability to employ a "rain/spain/plain" rhyme — hell, that's inexcusable.

The performances on this album are actually quite good. Among the musicians gathered by Cale from this project are **Dave Byrne**, **Maureen Tucker**, the **Soldier String Quartet**, and the magnificent steel guitarist **B.J. Cole**. Both "Dancing Undercover" and "Circus" contain accomplished string performances, and the steel guitar work in "Set Me Free" is as lovely as any I've ever encountered. Also, Cale's languid voice is as pleasurable to listen to as ever. Given this worthy collection of talent, it is truly a shame that Cale didn't provide them, and himself, with more to work with.

Walking on Locusts is not a bad album. Most of its songs are good. Some are within a hair's breadth of being excellent. Also, none actually quite ever make it.

Adam Monahan

CATERPILLAR Maccorium Chlorium Chloe (Compulsive)

What a quirky little album. I quite enjoyed trying to figure

out what was going on during my first listen. The vocals are a bit soft, but if you can get at them, you'll like them just fine. I'm guessing that this band is from somewhere close to, or in, Philadelphia. Other than that, there wasn't much info to be found. Foiled again by pathetic liner notes.

Caterpillar are full of neat musical ideas. This album is quite diverse, showing how well this band can play around with ear-pleasing concepts. Some of their songs come off as supremely serious, whereas others, such as "merely muth tree monger" are just, well, cute. A personal favourite is "Capitols," in which the singer manages to pointlessly educate the masses on the subject of capitol of the United States.

Caterpillar don't provide you with all that much to think about. If you just want to enjoy some good guitar bits and silliness, Caterpillar it is. I do believe that this crotchety band is fast on its way to becoming pretty lovely and good. Anyone for a cheesy butterfly reference?

Julie Colero

LES CLAYPOOL AND THE HOLY MACKERELS High Ball with the Devil (Interscope/MCA)

I once fell into a muddy pool. A giant catfish pulled me out with a rod and hook and beat me over the head with some really goosy bass and an eerie voice that lit up the night and sent goosy ducks up my spine. It was in a strange land. If you like **Primus** on sedatives, you'll like **The Holy Mackerels**. This CD gets ten baister Woo Woo's.

Matt Elton

CLIMAX GOLDEN TWINS Imperial Household Orchestra (Scratch)

The Climax Golden Twins sound like Javanese court Gamelan music on a lot of this new CD. But only superficially. Their third disc-shaped release follows the same route of cultural appropriation as their other releases, and with the

same intelligence and success. Where so many groups steal "World Music" sounds to fill out their banality, the Climax Golden Twins are all about the vacuous. I mean, this is barely music, and thank god. On the CD, an Indonesian sound will precede something like a **Pantera** demo tape, and then go off into field recordings.

These incongruities are fun and make for a loopy listen, but they also address the fact that North American music mythology isn't founded on cultural history — as it is in places — but on the fluctuating roster of musical artists with one-word names. The way North American music is caged with pop terms like Punk, Ambient, New Country, and especially the ignorant, smug term "World Music," makes the Climax Golden Twins impossible to categorize. Not that they're better than pop music, it's just that the Climax Golden Twins are more than four t-shirts and embarrassing self-idolatory. They're actually trying to do something other than fill out your CD library. And the packaging! It alone should make you want this CD. It's so pretty!

Lee Henderson

THE EVAPORATORS United Empire Loyalists (Nardwuar)

There hardly seems any point in reviewing this record. JUST GO BUY IT! You're a fool if you don't. Of course the music is good, paying homage to the obscure and forgotten roots of Canadian garage. Of course the sleeve art is good, folding out into a full colour poster of the band on one side and the most comprehensive bio and picture montage that could possibly be created on the other. And of course it's cheap. The CD version is included free with the record, which, as Nardwuar states on the inside, you can order for a (measly) \$12 from him if your local store is gouging. Go... go now!

Womble

LISA GERMANO Excerpts from a Love Circus (4AD)

A Twin Peaks of an album, complete with sinister, lingering guitar. It can sound like **Belly** but is much better, and weirder. **Germano's** intriguing, quirky lyrics and dark voice have an ironic humour not often achieved by indie

angst-meisters.

Her tongue leaves her cheek at the most disturbing points, like in "Forget It It's a Mystery." This explores every possible combination of the words love, hate, me, you: "I hate you cause I love, I love you cause I hate me." "There's more kittens in the world than just Miami-Tutu" [who is she, who also sings on the album?]

seems a romanticization of a drunken cat fight, with a joyous, booming chorus of "Lies, Lies, Lies." A sophisticated album that justifies its genre in a world of increasingly intelligent techno, progressive house, thoughtful jungle, contemplative dub...

James Bainbridge

HANSON BROTHERS Sudden Death (Essential Noise/Virgin)

The Canucks have proven that as a team, they are no longer the pride of BC; the only hockey squad with any respect, teamwork and aged endurance is **The Hansons**.

Defense: even if you only like wimpy indie-rock there is still stuff here to appreciate, like good humour and talent.

Advantage: you can learn all about hockey cuz they give

a hundred n'ten percent.

Offensive: Virgin distribution. Advantage: maybe more people will listen to this great album.

Sudden Death is totally fun and good. It's kind of a meeting of the minds of **Nonesano** and **Hansons**, revealing developments since the recording of some of the older **Hansons'** recordings — the common ancestry of the two bands comes through in the great bass sound. It's the best of stupid-smart music, pure pucker.

Namiko

JALE So Wound (Sub Pop)

With a few listens you can almost smell the dandelions that flood the inside jacket — it feels like summer music (but not like a **Brian Adams** or anything). It's pop in a general lack of angst kind of way. There's more sound here than there was with the *Closed EP* and earlier stuff. *So Wound* is comparatively accessible and catchy. The first half of the album is fast and driven: "Ali," the first track, is a great one to start off with, and it just gets better with "Tumble"

MILLER BLOCK 16/24 track recording

superconductor
kevin kane
zumpano
bughouse five
copyright
herald nix
blaise pascal
claritza
tippy agogo
flash bastard
cub
the tonics
twilight circus
duotang

6 6 9 9 0 6 5
abintra@helix.net

and "Blue." From there on in, it starts to drag. Call me crazy, but a few of the tracks sound a lot like *Velocity Girl*. This is an ambivalent review for a good album that couldn't inspire great depths of love or hate.

Namiko

JUGHEAD'S REVENGE Image Is Everything (Nitro)

This is a decent album, but nothing to get excited about. With a few exceptions, most of the songs are metal-influenced punk. There weren't any cheesy solos or anything, but there was a little bit of metal behind everything.

I really didn't enjoy the vocals at all. Maybe this is the singer's natural voice, but I don't think he needs to sound like a child of Satan to get his message across. I did like the songs like "Tearing Down the World" and "Forever" where he sang instead of grunted.

These guys bitch a lot. I can form my own negative opinions and judgement myself, thank you very much. I don't need a bunch of assholes telling me how to think.

My last gripe has nothing to do with the music but with the liner notes. They don't thank any bands! Did you guys get where you are all on your own? I don't think so. Give some credit where credit is due.

Dave Tolnai

KMFDM Rules (Wax Trax)

KMFDM can be all right in their electronic moments. However, *Rules* is dominated by an industrial side guitar and the most clichéd lyrics I've heard in a long time, like: "Apocalypse now, walls of flame/Blowing smoke, who's to blame." Only for real cheasers.

James Bainbridge

THE MYSTERONS Hot Dog, Pop 'n' Clown (Independent)

This indie production mixes instruments, vocal outbursts, and noise with a mischievous wink that is certain to entertain even the most jaded. *The Mysterons* deliver on their intentions announced in their first song, "Bombshell," to send us "To a place where people are so far out they have wings." The 20 odd tunes vary in range and tempo, from the frenetic "Ripcord," to the dirge-like "Veil

28 December 1996

of Death," all the way to the corny, atmospheric "Freak," which is enriched with evil clown laughter.

On one track, a sci-fi voice informs us that The Mysterons are "sworn enemies of earth, possessing the ability to recreate an exact likeness of an object or person, but in fact they must destroy," but in reality, with names like Schatz Bonesside, Mr. Fist, Gong Howdy and Corndog, The Mysterons create fun-filled havoc that will have you shakin' your ass in no time flat.

kpen

NATIONAL HEALTH Missing Pieces (East Side Digital)

Image: Children wildly smashing metal garbage lids together in a discordant joyous celebration of sound. Consisting mainly of officially unreleased tracks taken from demos and radio sessions, David Stewart has smashed together a barrage of some rather mixed up humorous, semi-enjoyable 1975-1979 recordings by members of *National Health*.

"Bouree" and "Clocks and Clouds" is gorgeous, the latter featuring the voice of Amanda Parsons, with Phil Miller and *Steve Hillage* on guitars. "Starlight on Seaweed," by David Stewart and Barbara Gaskin, is somewhat broodingly interesting. This album provides a rather smoggy looking-glass into the origins of the chaos theory and loopy ideas. A must-have for any *National Health*, *Steve Hillage* fan/people who desire to round out their collection. I think that I'd rather listen to more recent electronic efforts, like

Hillage's *System 7*, Karen F.

NEW BOMB TURKS Scared Straight (Epitaph)

In a recent newsletter I got from N.B.T.'s camp, Eric Davidson and co. defended themselves from all the unbelievers out there about why they left Crypt Records for Epitaph and other related issues regarding their new LP. But believe this, rockers, this will kick! Sure, there are some subtle differences to note, like the production (courtesy of Don Depew of *Cobra Verde*) and some (dare I say) poppier vocal treatment of songs like "Jeers of a Clown" and "Telephone Numbrrr," but for the most part, this rekkid charges outta the gate like a fiery thoroughbred and never looks back. "Hammerless Nail," "Cultural Elite Sign-up Sheet" and "Look Alive Jive" all get cues from *Rocket from the Crypt*. "Professional Against" displays some seriously furious ivory ticklin', and "Wrest Your Hands" gives props to *Exile on Main Street* period blues-rock. What this all amounts to is one helluva LP, something the New Bomb Turks humbly believe you will dig.

Bryce Dunn

SAM PHILLIPS OmniPop (It's Only A Flash Wound, Lambchop) (Virgin)

While Sam Phillips has been toiling for years in the pop swamp, her music has never been of the able variety. Phillips' music may adopt a "pop" tag, but with that baggage she adds a cerebral quality that puts her a few

lengths ahead of the pack. Her voice — not unlike *Marianne Faithfull* — roams over *OmniPop* with jaded cynicism and weariness that perfectly complements its subject matter. Phillips centers her dismay on how we have all become commodities and, for that matter, how the planet is one glutinous marketplace. Offsetting the buy and die attitude, Phillips (with the aid of producer/husband, *T-Bone Burnett*) slightly opens the curtain to allow shots of light to bathe the album in nimble hooks and melodies.

Stylistically, *OmniPop* is a spinning roulette wheel generously sampling a garden of sounds. Without a weed in sight, Phillips dabbles with burlesque on "Plastic Is Forever," follows the path of the *Talking Heads* with "Zero Zero Zero," and plants a carnival feel on "Animals on Wheels." While the music swirls, the lyrics bite. On "Power World," she cloaks humanity in less than flattering garb; "Look at how they've washed your brain/down the info TV drain/you're back before you ever come/ to find out what you need."

OmniPop guides us through a voyage bent on accumulating money and power devoid of human spirituality. Phillips hit the mark dead on. If the world functioned on nerve endings, *OmniPop* would be the knife twisting at the roots.

Pieter Hofmann

PHONO-COMB Fresh Gasoline (Quarterstick)

This is soundtrack music, expertly played. Expatriate

cowboys rippling in heat waves cross the arid hills of Southern Italy, guided by the expert hand of Sergio Leone. *Frankie Avalon* and *Annette Funicello*, having dyed their hair and pierced their bits, are doing the twist among discarded needles on Laguna Beach. The scene changes: endless vistas of strip malls — is it Southern California? Tampa Bay? Mississauga? Are they any different? Suddenly it is decidedly urban. A tuxedoed man, unmistakably English, is pursued by stock villains, dangerous-looking and bejeweled with middle-class visions of exoticism. An explosion, and we're back to Frankie and Annette, just sitting on the dunes and smoking up and watching the warships float in the distance. Lee Marvin rides by, six-shooter gleaming from his holster still warm. He comes across a young woman speaking furtively into a large radio transmitter ... we follow the signal across continents, across oceans, land in a surreal Calcutta disco. Look carefully: isn't that *Brian Eno* in the corner sitting with the *Ramones*? What the hell are they doing here? Better off to not ask. Just accept and float on. Credits roll, accompanied by a simple song of nostalgia and irony. The soundtrack to a Luis Buñuel film: you don't have to understand it to like it.

Adam Monahan

THE QUEERS Don't Back Down (Lookout!)

One-lined, repetitive choruses. Unnecessary profanity. Thirty-five year old musicians. Why? more could you ask for? Most of it is damn mel-

low and reminds me of something the *Beach Boys* would play. This took a while to get used to and I'm still not sure I like it. The remaining few songs were a lot faster and were really cool. You also get a really mellow song with a girl singer (Lisa Marr of *Sub*). Thankfully, it's the last song on the disc and you can use it to help you fall asleep.

Dave Tolnai

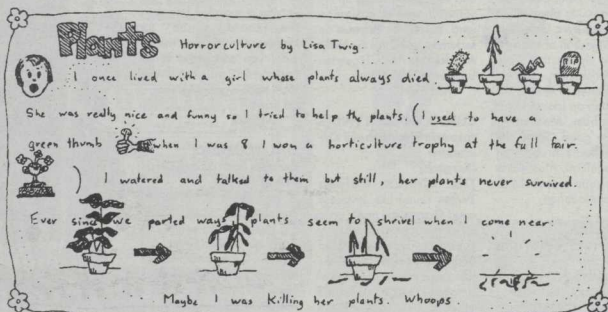
RED AUNTS Saltbox (Epitaph)

Given the designer hairstylist attitude of the cover [90210 meets *Elastica* meets white riot grrrr snarl] it's no wonder the *Red Aunts* have achieved glorious *Roseanne* fame. And I have to admit that hearing the *Red Aunts* pledged to during the fun-filled comic strip shiccom does not fill me with desire to pledge to them myself. The songs are traditional aunts in their shortness: the twenty-two minutes of yells and girl rawk ends off with fourteen songs, just like "#1chicken." But unlike the last album, there is a lot more control and a lot less blood, even if track four claims to be "All Red Inside." *Saltbox* is an experiment, to see if the *Red Aunts* can sing. We are the unfortunate guinea pigs. When the tried and true formulas of screams and fast stuff is retained on "I Can't Do Anything Right" and a few others, the album is all right. Just take it with a grain of you know what.

Namiko

ROME Rome (Thrill Jockey)

Rome is the sounds of giant ventilator shafts similar to those Bruce Willis was crawling through in *Die Hard*. They're post-*Kraftwerk* radio frequency modulator-manipulators, and they're circles of interconnected grey wires. *Rome* was built on the same collections of '70s space music that *Tortoise* digs up, and since the world has come to find place for such groups, we can enjoy soundscapers such as "Deepest Laws," a short whirl with as much white in it as noise; or "She's a Black Belt," a robot Kung-Fu soundtrack piece. Is it good? Are you going to dig it? Do we have a vocabulary for determining the quality factor of a thing like *Rome*? No. But if you like *Muse* on *Mars* when they're really weird,



Microstoria when they're a bit more persistent, or **DJ Spooky** when he isn't just beats, then Rome is a good stone to jump to.

Lee Henderson

SEBADOH Harmacy (Sub Pop)

This new release by **Sebadoh** is an accessible and dynamic ramp into the familiar soundscapes of college pop-rock. Lo-fi pioneer Lou Barlow and his friends confidently demonstrate their musical and songwriting prowess.

The majority of the tracks in *Harmacy*, to say the least, are catchy, but avoid being overly simplistic — no two-chord wonders here. Most of the songs are tightly orchestrated, with no particular instrument dominating the others. Guitars solos are short and the chords sound crisp throughout; the bassist seldom indulges in extraneous fills and the drums keep everything steady without being boring.

In short, it's an effective approach for their brand of music. Lyrically, the songs are about the stuff of relationships, which is certainly nothing new. Nonetheless, Barlow manages to avoid the plodding clichés to give the songs an honest quality. The most refreshing thing about *Harmacy* is its lack of inbreeding: no two songs sound alike. The album also seems to deviate from the usual norm of having three good songs at the start, followed by eight tracks of garbage. There are gems sprinkled throughout this CD.

The few gripes that I have are these: the horrendous track, "Smell a Rat." Oh well, I guess you can't expect much from the last track of an album. There is also another throwaway song but I've forgotten its name. Also, three instrumental tracks is a bit much: the album is long enough as it is. Otherwise, *Sebadoh's Harmacy* provides damn fine listening gratification.

Clinton Ma

SID DIED FOR SQUID Anatomically Incorrect (Independent)

SDFS is undoubtedly the best band to come out of Kilnait since the equally amusingly named **Frank Soda**. They blast out mid-tempo pop punk laden with all the short, sharp hooks that make this genre so well loved. Variety is provided

by a couple of faster, straight-ahead — though still catchy — songs and of course the eternally necessary, country-punk tune.

Alcan-funded scientists have proven that repeated listenings to this CD cannot be linked to an increased incidence of cancer in the pop-punk population, so you have no excuse not to indulge. Grab a copy from the usual stores and celebrate the fact that you don't live in northern BC (the obit should note that these songs satirise the ignorance prevalent in the North, rather than indulge in it).

Uncle Al

SNFU Fyulaba (Epitaph)

Welcome to SNFU's seventh album, produced by David Ogilvie (yes, of **Skinny Puppy** fame.) I never would have thought that after seeing them play in 1986, which was my first punk rock show, that they would still be around. Yes, they still play hard, the humour is still there, and so are the hits. The album starts off with a real standout called "Stepstranger," which uses a quote from the movie *Rivers Edge*. **Bif Naked** can be heard singing backing vocals on "You Make Me Thick," a great little ditty dealing with the fashion industry and it's obsession with staying thin: "Head in a toilet bowl, two fingers down my throat." Oh, and check out these other song titles: "Better Than Eddie Vedder," "My Pathetic Past" and "Michelle Pfeiffer's Diaper."

So, okay, everything in the past that has made SNFU songs great is still here, but I

think that is exactly where this album stands, just like their last two albums since their "reunion." No real surprises or advancements, it's just the great SNFU sound as you and I know them. A few hits, a few misses, but yes, they still deliver.

Longhaul

SWINGIN' UTTERS A Juvenile Product of the Working Class (Fat Wreck Chords)

Fat Wreck Chords. Heard one, heard 'em all. Right? Not no more. They're expanding, so it seems. First they had the British **Snuff!** **Guns'n'Wankers**, then German **Wizo**, after which came Japanese **Hi-Standard** and Australian **Frenzal Rhomb**. Now they have the **Swingin' Utters**, who aren't foreign (they're from San Francisco) but the singer sounds like he's British or something like that. Anyway, they aren't **Lagwagon**, **Strung Out** or any of the other typical So-Cal Fat Wreck bands, which isn't a bad thing. They're a kick-ass Nor-Cal band that'll have you running around your room knocking shit over while listening to their subtly different, really cool brand of pseudo, old-school punk.

Dave Tolnai

THE VANDALS The Quickening (Nitro)

This disc rips. Unlike many, many punk albums, it's creative, melodic (but not poppy) and has some really cool lyrics. You can even understand the singer on most songs. Wow.

Only one song really annoyed me: "Hungry For You" had some of the most obnoxious guitar and vocals I've

ever heard. Everything else was pretty cool, though. There's even a song to cheer you up if your dog just died.

Dave Tolnai

VARIOUS ARTISTS The All-Skadian Club II (Stomp)

There have been loads of ska compilations coming through CITR lately, and this is a great all-Canadian compilation, the second at that, too! If you have been getting the urge to get some ska into your life, I recommend this over a "Liquid Lunch" or any time you want "A Little Stimulation!" Great for impressing all the **Kingspins**, let them know that you know "Gangster Politics!" This CD is a real **Pressure Cooker**, even the **Ripcord** approval. But please, don't take my word for it, run out and buy it, and make sure you say hi to **Dr. Skankworthy** and **The Planet Smashers** for me.

Longhaul

VARIOUS ARTISTS Astral Meditation (Mint Music)

This CD offers fifteen instrumental tunes, compiled primarily from different films. Featuring **Michael Stearns'** "Mantras Organics" from *Baraka*, **Bill Conti's** "David and Lia/The Bank" from *Year of the Gun* and **Rachel Portman's** title track to the film *Sirens*, the music is gentle and subdued, suitable for background music as one drifts off, staring into the sky.

Alas, this music will provide more enjoyment to those seeking rather cotton-candy-like, "New Age" offerings. **Michael Stearns'** piece is the only "darker" track that reaches further into one's

mitochondria. I recommend seeking out the soundtrack from *Baraka* and/or *Bandit Queen* before purchasing this album.

Karen F.

VARIOUS ARTISTS HANG 10: Volume One (Shredder)

This fun 10" collects surf-inspired tracks from around the world in a celebration of summer. Three local groups are represented here. **Mark Brodie and the Beaver Patrol** provide a rather pedestrian cover of "Slughter on Tenth Avenue," **Cub** cover the **Beach Boys'** "Surfer Girl," and **The McRackins** do their thing to the **Young Canadians'** "Hawaii." But for me, the standout tracks are from out of town bands. **The Tornadoes** (who knows which group is using that name now) do a great version of **A.L. Webber's** "Phantom of the Opera." And two great gems come from across the seas: from **FunFunAttitude** we get the garagey "Teenage Summer" and **Helen Love** of London, England gives us "Riding Hi," a ballad reminiscent of **Mary Lou Lord!** The sleeve art is pretty cool, too.

Wamble

VARIOUS ARTISTS Jabberjaw ... Pure Sweet Hell (Mammoth)

Well, if you're looking for somewhere to donate twenty bucks, this CD goes to the grand cause of a punk club in L.A. So just in case you don't feel like **Lupus** is a noble enough place to put your pay cheque, you can buy this handsome CD instead! And what an array of indie hopefuls appear on this good

cause oriented release. Among the list of awful tracks on this compilation are the **Fitz of Depression**, **Everclear** [gag], **Red Kross**, and the **Laughing Hyenas**, who all do their best to scream in your ear like babies. **Brainiac's** song "Goli" is so deplorably over-the-top it gives me the trots, and **Steel Pole Bath Tub** show up as **Cheap Trick**, but it isn't funny. The stars shine near the end when **Low's** song "I Started A Joke" makes this CD almost worth another look ... almost. And the **Cocotails** end with "Gripper Bite," a nice song for the Cooctail Nation. This is seriously the most pathetic CD to come out in a long time. Shmucks buy this CD, I hear.

Lee Henderson

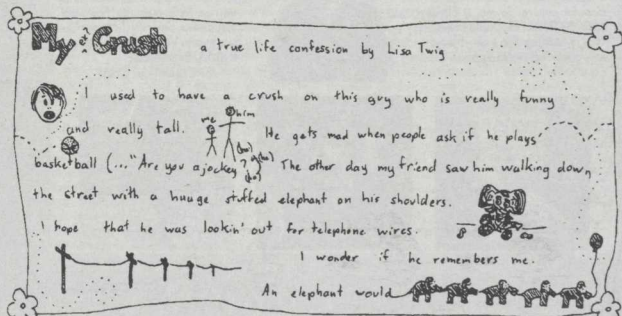
VARIOUS ARTISTS Rocket Fuel (Middle Earth)

When a CD compilation is brought to you by a lone emaciated, lanky, self-righteous Brit with a bad dyed-bob, maybe it IS worth a listen after all. And anyway, anyone who calls himself "Slinkly Merlinky" and is NOT from the set of *Shaft* has got to be the type who dopes up and is damn proud of it. And proud this poor wretch should be, for **Rocket Fuel** is UIGHT years ahead of anyone else in the UK underground scene, far ahead of the *Trance Europe Express* crowd at any rate, and that's saying something. He takes a bunch of nobodies, the scum of the earth, the fringes of the Brit music scene and gives them their 15 minutes. You got some "established" blokes like **Scorn**, **DJ Food** and **Funky Porcini** mixing it up with no-names like **Environmental Science**, **Bob Holroyd**, and **Pressure Drop**, and they look amateurish by comparison, even without remixes by **Loop Guru**, **Meat Beat, Sabros**, and the **Chemical Bros**. These are the names of the future, even, admittedly, according to the esteemed Mr. Merlinky himself, they are "Nothing but doped by foris who, if they got a blood sword with **Keith Richards**, would be a step in the right direction." Takes one to know one.

Christian

VARIOUS ARTISTS Transmission Vol. 1 (Plus/Virgin)

This compilation is brought to you by the same guy who



made up that music montage *R U Receiving* for television play, **John Acquaviva**. It's a mix more reflective of his tastes than *R U Receiving* ever was (which in case you don't know, featured some of the most famous or most notorious underground bands out there). In other words, if you don't dig the Detroit sound, this ain't for you. If you yourself think that **Juan Atkins** and **Derrick May** are the gods of techno and the Brit and German invasions are travesties, you'll love this. As to those who don't know what the Detroit sound is, anyone out there remember Inner City's *Paradise Remixed*? Take away the vocals and there you go. That album was done by Kevin Saunderson, one of the big boys of that city.

It's very reminiscent of **Mike Banks'** *Underground Resistance*, done in basements and bedrooms. And there are no big names here, except for **Plastician** (Richie Hawtin, who's the other partner in Plus 8) and IFO. I like this myself, and I don't regard myself as a techno purist at all, but it helps if you do.

Christian

VARIOUS ARTISTS

Truck Songs

(Dave's Records of Guelph) The railroad was a nascent Canada's umbilical cord, connecting our country *a mari usque ad mare*. Canada aged as the start of the internal combustion engine rose. Today the highways are the circulatory system of this sluggish Northern beastie, and to extend a forced metaphor to a painful extreme, trucks are its ADP and ATP. It is to these air-braked behemoths and their apocryphal world of CB radios and amphetamines that Dave's Records of Guelph has dedicated its new double CD. Thirty brand-spankin' new songs by 30 Canadian artists. And, by god, it's a darn good album.

CD one is a diverse collection of 15 rock and pop tunes, running the gamut from **People From Earth's** Bowie-esque "Kamikaze Babies" to **Tannis Slimmon's** "These Wheels," which has an unmistakable **Indigo Girls** feel, shared by **Gnomads'** "Stuck There." "666 Got 18 Wheels," as performed by **Hickory Allstars**, is what **Woon's** 12 *Golden Country Hits* should have been. The **Rheostatics** contribute a sparse, acoustic

"Secret Red Canoe," but the real gem on this disc is **Black Cabbage's** anarchic "F-150," a moral tale interwoven with melodious violin and accordion.

CD two is much more traditional, leaning more towards folk, roots and country, and it is this disc which really shines. **Hoofbeats'** "Long Hard Kiss" is a sentimental crash course in Canadian highway geography

from Lethbridge to Toronto, and "Tyranosaurus Truck" by the **Banjo Mechanics** is a masterpiece of the plucker's art. **Pat Temple**, **Jeff Bird** and the **Nouveau Hicks** throw in some jazz for good measure, and **Hank Davis'** "Please Don't Steal My Truck" would do **Stompin' Tom Connors** proud.

Truck Songs is one of those great compilation albums that manages to pro-

vide a heterogeneous collection of tunes organised around a single unifying theme. It represents the great Canadian ideal of unity within diversity. I think **Stan Rogers** would have loved it.

Adam Monahan

VARIOUS ARTISTS

Wipeout XL

(Virgin/EMI)

First off, *Wipeout XL* is a CD ROM game found on the

Sony Playstation. Yep, this is the FIRST soundtrack for a mere video game! And in case you've never played *Wipeout*, it's a racing game done on sleek hovercraft shooting and racing each other in mythical race courses like Korodora and Arridos. It's a faster-than-eye-can follow *Virtual* game and the graphics are wildly fantastic. It's also extraordinarily difficult with one of the slowest learn-

ing curves out there. And then there's the music...

This soundtrack (I still can't believe it!) features **Future Sounds Of London**, **Orbital**, **Underworld**, **Prodigy**, **Fluke**, **Chemical Bros.**, and **Lethfield** — the big names! Some tracks, like **Fluke's** "Atom Bomb" and **Prodigy's** now classic "Firestarter" are appropriate for, well, it's still JUST a video game. Some are more appropriate for an ambient CD, like **Orbital's** "Petrol," but I guess those tracks are played when you are humiliated by the game itself and they're the closest thing they have to a dirge.

Why didn't they have CDs like this for pong?

Christian

VARIOUS ARTISTS

Foxfire

(Nettwerk)

It seems that every film released lately carries a soundtrack with the current crop of "new" and "hip" bands. The problem of deciding whether the movie is supporting the music or not has become almost indistinguishable; tie-ins have become such corporate moneymakers.

As with any soundtrack, the temptation of the powers that be to throw in a few prominent names with a variety of nuts and bolts, usually renders the sampler hit and miss affair. *Foxfire*, on the other hand, gathers lesser known bands: the most notable being the **Cramps**, **Shampoo** and **L7**. Not surprisingly, most of the bands featured are from the Nettwerk stable. Opening with the **Wild Strawberries**, *Foxfire* kicks into gear with a consistent mix of bands and styles: pop, pop-punk, neo-psychedelia. Generally feisty, *Foxfire* tips the energy metre with **L7's** "Shirley," a tribute to drag racer Shirley "Cha Cha" Muldowney. "What's a beautiful girl like you doing in a place like this? Winning." Shampoo provides the delicious, disposable UK hit, "Trouble" while **Throwing Muses'** **Kristen Hersh** supplies the elegiac string version of "Me And My Chams." Throw in **Mystery Machine**, **Candlebox**, **Luscious Jackson**, and a handful of other deserving bands and what you receive for a small piece of your paycheck is a smart collection that is generally a notch above the typical soundtrack genre.

Peter Hofmann

MIKE MILLS

A Visual Sampler (Posters) (Mo' Wax)

Mr. **Mike Mills** is a man of many talents. He has done work as a graphic artist for the likes of **Sonic Youth**, **Cibo Matto**, the **Beastie Boys**, **X-girl**, **Ornette Coleman** and the **Jon Spencer Blues Explosion** (and I'm sure the list goes on and on). And he plays bass for **Butter 081**.

Mike Mills is also a man of astute business sense; hence we have *A Visual Sampler*. *A Visual Sampler* is the visual equivalent of a record: art packaged and marketed in auditory terms. This self-proclaimed "record" ushers in, as **Mike Diamond** proclaims on the back jacket, "a new era in nonverbal communication." But what exactly is it? In place of vinyl, Mike Mills serves the buyer nine pieces of "interior decoration": one full size poster, six 12x12 posters, one sheet of stickers, four postcards and six business cards. *A Visual Sampler* is an ingenious amalgamation of art, business and self promotion. Both the idea and the actuality of *A Visual Sampler* work.

I love the idea of taking the notion of "art" and reducing it to something utilitarian, and for the everyday. Mike Mills' record operates according to the same principles governing the Russian avant-gardes or **Andy Warhol**. It works within and derives from popular culture. To me, it plays upon the notion of "Death to Art." That is, art for the everybody; rejection of notions that art can only exist in certain

spheres (i.e. museums, galleries) and be appreciated and understood by certain people (i.e. the elite and the educated). Mike Mills brings forth art for mass consumption; just as one would go to the local record shop to buy some music, one can also pick up some instant art. Buy it — then put it up on the living room wall. Instant interior decoration.

In aesthetic terms, *A Visual Sampler* reflects its proletarian ethos. Mike Mills' art is very graphic. A mixture of photographs, collage, and pen and ink drawings, they range "from the typographic to the abstract from the avant-garde to the traditional." His images are precise, simple, and look machine/computer derived. There is a particular emphasis on biomorphic forms. His art work is very ambiguous, yet its graphic nature and packaging covertly work to subvert and deconstruct the status quo. The main poster is of a stereo system reduced to its most elemental forms. It is rendered in basic geometric terms: circle, line, square. The colour is also reduced to muted hues of primary and secondary colour.

The former skateboarder's work will be hitting the road; exhibitions will be held in New York, London, Tokyo and Sydney. So grab the opportunity to see it, should the occasion arise. Better yet, grab this "record" and file it under interior-decoration as Mills instructs. For both visophiles and art haters. Oh yeah, and he's not the guy from **R.E.M.** Even Better.

Miss LaLa Twin Stars



real live action

BARDO POND
FORKTONGUE
Sunday, September 29
Starfish Room

The opener trotted out a sound somewhere between the **Buzzcocks** and the **Police** (early Police, man), if you can believe that. Pure pop (in the very best sense).

Bardo Pond [some kind of reference to Tibetan Buddhism, I think] came in support of their most recent effort, *Amanita* (which apparently is a reference to some rare "shroom or something, dude"). I'm not generally a Gouldian when it comes to the live experience debate; however, there can be certain advantages to the world of recordings. Chiefly: sometimes the personalities/attitudes/postures can get in the way of one's enjoyment of a show. Bardo Pond, a band that has a certain lyrical beauty to its guitar noise/drone/majesty, comes across as hopelessly "college [art] rock" in the flesh.

This is a shame because their guitars/flute/bass/drums wall of sound is impressive, bringing to mind **Mercury Rev**, **Stereolab** and **The Faith Healers**, while definitely opening up new territory. Ms. Solenberger, as chief vocalist and flautist and the band's only woman, apparently helps to keep the band in focus. The band's only song without her was an undeniable failure, coming across as pure art guitar wank.

marly

THE MELVINS
Wednesday, October 9
Town Pump

The Melvins set the stage for their first set [of three] in odd fashion. Mark D. was looking fine in a lavender crushed-velvet Stetson and red-toed cowboy boots and King Buzzo was looking dishevelled as usual with his mushroom cloud hair. Mark D. and Buzzo traded instruments with Mark singing a moving rendition of "Back Door Man." The music was slow and loud, and threatened to rearrange my internal organs throughout the entire 45 minutes.

King Buzzo and Mr. D. wound up with their respective instruments for the second set and began to pound out a wall of feedback and grinding

rhythms that would have made any mother proud. A decent mosh pit began to form at this point, and it made getting near the front of the stage much more exciting. Buzzo looked magnificent during "Sky Pup" with his hair swaying to and fro as he swooned sensuously on the stage. At the end of the second set, the drummer, Dale, picked up a guitar and did an impromptu solo with drum, guitar, and vocals.

The third set was by far the best of the night, as they played a variety of songs from various albums, ending the night with "lysol." The best songs of the night were probably "Night Goat," "lysol," "At The Stake," and "June Bug." If you haven't seen the living heir to the King, or heard the nauseating sounds of The Melvins, you might as well be living in a cave.

Rex Mucosa

BOB WISEMAN
SELINA MARTIN
Friday, October 11
Railway Club

It is my considered opinion that **Bob Wiseman** is one of Canada's most under-appreciated musicians. His shows consistently leave me awestruck by both his compositional ability and his musicianship. And they're a hell of a lot of fun; he genuinely seems to love performing.

His recent show at the Railway Club opened with an excellent set by Toronto's **Selina Martin**. She reminded me somewhat of a combination of **Carmine Di Franco** and **Ani DiFranco**, with a voice as sweet as that of **Mary Margaret O'Hara**. Her music is of the proud punk-folk tradition; the songs are sometimes sweet, sometimes acerbic, often funny, and consistently good. She started off on solo electric guitar, as the set progressed was joined by **Liz Teer** on bass and **Dave** (I hope I got his name right) Lee on drums. Oddly, the crowd wasn't too receptive. This was odd because her songs are well-written and well-performed, and she has a remarkable stage presence and a wonderfully expressive face. Ah well. Pearls before swine.

At least the crowd shut up and paid attention when I'll Bobby Wiseman took the stage

with his new band. **The Brinder Specialists** are comprised of **Selina Martin**, **Liz Teer**, **Dave Lee**, and **Dave Haylor** on sax. Their set started off with some of Mr. Wiseman's finest characteristic percussive piano playing — "Ka-Pow-Pow-Pow," from *Beware of Bob Wiseman* is a latter-day **Glenn Gould**, bobbing and humming in front of his keyboard, enhanced. And entrancing. The show included songs spanning Wiseman's repertoire — including fantastic versions of "Blind Horse," from *Sings Wrench Tuttle*, and "White Dress" off of *City of Wood*. Although the songs were all Wiseman's, each band member contributed equally to the performance. The rapport between the musicians was a wonderful thing to watch, and resulted in a great show — two nice and long sets, a skillful combination of music serious and slow with music celebratory and exuberant.

Adam Monahan

REEL BIG FISH
LET'S GO BOWLING
CHERRY POPPIN' DADDIES
Monday, October 21

Pit Pub, Uxbridge
Let's Go Bowling performed second that night and even though they seemed a little off their game, it was absolutely the loudest, tightest Zone I'd heard live since 1987. They only have a three-piece horn section but no one can hold a proverbial candle to them... the thone solos were gold-smelting, warm milk and wine, don't you know. The singer looked like **Rob Schneider** on the new and crappy *Staturday Night Live*, but he sang Wagnerian arias over an easy skankin' beat and you wondered if he was the reincarnation of **Dietrich Fischer-Dieskau**. They played "Route 69," arguably the best ska instrumental in existence [with the exception of *Madness*' "One Step Beyond!"]. I looked up and saw all the chequered, rude angels of the Lord **Jah Ras Tafari** descending and the celestial trumpets and violins. Wow, to say the least.

Reel Big Fish played all most all the tunes from their latest longplayer *Turn the Radio Off*. They included that most famous of heavy-metal ska tunes, "Skatonic," previously released on the *Misfits* of *Ska*

compilation. I was bellowing along with the catchy, tongue-in-cheek chorus of "Fuck you bitch, I love you, I'm not crazy," and moaning epileptically like a Grade 8 kid listening to *And Justice For All*. Their horn section is 100% brass: no saxophones, but a pair of trumpets and trombones. This plays to their advantage, since the combined tone is very punchy and quick — no vibrato, just pure brass blast supreme. When they hit that instrumental "241," I was blown away. It was beyond phenomenal. Not only that, but they also covered a **Duran Duran** tune... high quality.

Unfortunately, there was a third band on the bill. The bands decided at the last minute to let **Cherry Poppin' Daddies** play last. Mistake. They were topless-swing, trendy swing-ska, load-lifts-cover-cheesiness. They had tons of energy but I had none since I had been skanking furiously to the first two acts.

I said to me, "Gosh, there should be so many more ska shows here and if only people knew what it was... how can you listen to the horns of love and Jamaica without dancing?" Frank?



Let's Go Bowling

photo by Jason DaSilva

MARGARET ATWOOD
MARILYN SIMONDS
Wednesday, October 23
Arts Club Mainstage

Seeing two such interesting and eloquent women on the same stage at the same time was almost too much for this bibliophile to handle.

Marilyn Simonds and **Margaret Atwood** were a natural pairing, as they have both written books (which could be called creative nonfiction) in which the Kingston Penitentiary plays a large role. **Simonds**' *The Convict Lover* is based on letters she found in her attic, which were part of a correspondence between a teenage girl and a convict in the nearby penitentiary in the 1920s.

Atwood's latest, *Alias Grace*, tells the story of **Grace Marks**, a servant who was accused of killing her employer, **Thomas Kinnear**, and his "mistress," another servant. A male servant was also charged for the crime and was hanged. **Grace** was sentenced to prison and later was in an insane asylum.

Atwood and **Simonds** allowed themselves to use conjecture, not invention, for their stories. **Simonds** only had the convict's letters to go by and **Atwood** had newspaper accounts of the murder and trial. Interestingly, after having met relatives of the teenage girl, **Simonds** was amazed to find that her description of the girl is very similar to her photographs.

Since it was hard to find hard facts about **Grace Marks**, **Atwood** used her knowledge of the nineteenth century to reconstruct the life of a servant. It was also difficult to get a clean picture of **Grace Marks** because public opinion was so divided on her. **Atwood** rightfully pointed out that opinion was more divided on female than male perpetrators; in addition to the did-sha-ar-didn't-sha? question, the insinuator versus victim debate also arises. This is the age-old Madonna-whore stereotype.

One member of the audience asked **Atwood** about the idea that the middle class didn't usually commit murder; that it was acceptable that **Grace Marks** — a servant — had murdered **Thomas Kinnear**. **Atwood**,

course, disagreed with that, saying "Look at the Menendez Brothers. In Dame Agatha Christie's books, the butler never does it!"

June Scudeler

SIX FINGER SATELLITE
TRANSAM
Wednesday, October 23
Starfish Room

TransAm is one of the most diverse three-member bands you will ever see. During their 50-minute instrumental set they flowed from fully electronic music (the guitarists played keyboards and the drummer programmed a drum machine) to full-on "rock" in the traditional drum, bass and guitar formula.

The coolest thing about **TransAm**'s sound is the construction of their songs. The "rock" songs were built on repetition and subtle progression (yes, loud and subtle!) and performed with sly rock parody which included stadium-rock poses. The electronic stuff was constructed in the same way: always leading to an amazing climax.

I don't think most of the crowd was really expecting **TransAm**. Between songs I could always hear someone screaming, "These guys are really cool!" My favourite sections of their set were combinations of the electronic and "organic" (or as organic as an electric guitar can be) sounds. For example, they would start off with ambient noise leading into a drum machine programme, then one of the guys on keyboard would go to guitar or bass. The songs would progress in this way from instrument to instrument and the sound moved from phase to phase with incredible fluidity. **TransAm**, no doubt, are extremely talented musicians.

Oh yeah, **Six Finger Satellite** played too. I can't seem to remember what they sound like, all that I recall is their screaming and spitting. I don't think they were in on **TransAm**'s ironic rock humour.

Jim

SPARKMARKER
BLUETIP
KEROSENE 454
BOX CUTTER
Saturday, October 26

Cross-town Traffic
Box Cutter, **Box Cutter**, **Box Cutter**, **Box Cutter**. I find myself at a loss, they were really good at what they did, super tight and wellversed musicians... also, extremely marketable and good-looking... and, well, when I'm looking for another **I-Mother-Rusty-in-Chains** band, I'll call you.

Kerosene 454, however, blew me away. Another very off-beat band over all, [in fact, to put not too fine a point on it, it was a night of pretty boys]. Shifting tempos, atonal and catchy guitars alike, and enoughchutzpah to drag out dissonant riffs for seemingly endless riffs. An absolutely wonderful set.

I expected **Bluetip** to be the highlight of the evening, and they could well have been, were it not for their set placement over **Kerosene**. These guys epitomize the new Dischord sound. Punk rock with the showmanship and stylings



of the Nation Of Ulysses. They played admirably and put on a high energy rock show, but I found myself put off by what seemed to be thinly-veiled cockiness. This could be due entirely to the fact that the lead singer was the prettiest boy of them all and seemed to know it.

Sparkmarker — what could I possibly say that everyone in this city hasn't heard before? You've all read Sparkmarker reviews, and hell, they're probably playing somewhere in the city as we speak.

— *Jo Stuart*

BOB MOULD MARK EITZEL Monday, October 28 Town Pump

The opener, Mark Eitzel, took the stage with his acoustic G-string and began screaming away (I mean that almost literally). His raspy voice became instantly annoying and I was glad when he left the stage after half an hour.

Bob Mould made the crowd wait for him for a good 45 minutes until he finally came out with his 12-string guitar in hand, and sat himself down on a chair. I was under the impression that he had a bassist touring with him, but to my surprise, he was alone. His set included a good mixture of songs from *Husker Du*, *Sugar*, and his own solo albums. For me, the highlight of the show was when Mould plugged in a Stratocaster for the encore and played a couple songs. The fleshy, electric sound of those tunes provided a good change from the tinny noise of the acoustic ones.

I never had a chance to see Mould's bands before they broke up, and rumor has it that both of them were amazing to watch live. Mould solo did not disappoint my expectations and I could easily describe his show as amazing, too.

— *Chris Corday*

SCARYOKE Friday, November 1 Starfish Room

Six hours before the show I was in the bathroom, busily snipping off six inches of hair; desperately trying to recreate *Joey Ramone's* bangs.

Eight hours after that I was being whipped on stage by a vinyl underwear-clad dominatrix, while crooning "Oh Bondage Ur Yours."

Fate works in interesting ways. The post-Halloween spectacular was entitled Scaryoke, and the event that everyone was turning up for



Bluetip
photo by Andrew
Dennison

was Punkaoke. Yes, it was exactly what you think it was: a punk rock band full of yesterday's all-stars (ex-members of *Death Sentence*, *Slow Tank* and others) using volunteers from the audience to imitate the hits from decades past.

The philosophy behind the show (aside from some good, drunken fun) was that punk rock was founded on the concept that anyone could do it. You didn't have to have talent. In some cases, talent was actually a detriment. That also happened to be the concept behind karaoke. And somewhere in promoter Jason Grant's brain was an idea born, and concepts merged.

The evening passed in somewhat of a blur: Klaus Nomi (aka *Ford Pier*) belting out "Holiday In Cambodia" like an anarcho-ten-year-old that had just eaten a crate of Fixy Six; he's a fellow with far too many muscles, threatening the audience to remember *Glenn Danzig* ... Brilbing my inebriated roommate with another pint to sing "Anarchy In The U.K." ... and some guy getting tossed down the front stairs.

Yeah, some people got up on stage and couldn't sing, but that's kinda punk, right? And yeah, some people got up on stage and didn't even know how the song went, but that's kinda punk, too. In my opinion, as long as you got up there and had the spirit of the song enthusiastically embraced in your heart, you were doing okay.

Which brings me to the high point of my evening: being dominated live on stage by a Miss Germy Jen, of the band *Shakey 5*. I couldn't really sing, I didn't really know the words, and she only had some makeshift, on-the-spot bondage

tools, but together we put on quite a show. And when you get right down to it, isn't that what punk rock is all about?

— *Mr. Chris*

VANCOUVER MEETING Friday, November 1 Glass Slipper

How do you put into words Improvisational Jazz? By its very nature, it is transitory and spontaneous. Some people view it as a very intellectual exercise, which cannot be further from the truth. It is emotion flowing freely with mathematical precision. It is digging sounds out of instruments and placing them in front of the audience like temporarily found gems. And the lucky few who caught the opening performances of the Time Flies Festival's "Vancouver Meeting" were treated to some world class music.

The Time Flies Festival was structured as a three day event showcasing various combinations of nine performers: *Jaap Blonk*, a sound poet; *Dave Douglas*, on trumpet; *Lisle Ellis*, on bass; *Lawrence Och*, on tenor sax; *Donald Robinson*, on drums; *Georg Graewe*, on piano; *Frank Kraskowski*, on sax; local cello player *Peggy Lee*; and *Francois Houle* on clarinet.

It was a very intimate concert and the playing was loose and free. The connection between the crowd and the performers was such that at one point a coin was dropped in tune with the music and I wasn't sure if it was someone from the crowd or one of the offstage performers.

Jaap Blonk is an unearthly, almost shamanistic performer who does not so much sing notes as dredge them up. At one point, he seemed to separate the harmonics in his voice much like the *Twins* do, and sing two notes at once. Other highlights were provided when Houle, Douglas, and Robinson showed that instruments don't have to be played conventionally—Douglas pulled out keys from his trumpet to loud pops and blew across new openings to enact the wind in a very Japanese sound. And Lee, Och, and Ellis created what I can only describe as space-station music; the cello played high and quick — sounding like lasers — and Lawrence Och and Lisle Ellis at times sounded like the opening and closing of airlocks.

The last set featured all nine performers on stage, who wound down the evening in a decreasing monotone. It closed the door on an evening that allowed so many wonderful sounds to escape.

— *Paul Kundarewich*

SLEATER-KINNEY INCREDIBLE FORCE OF JUNIOR

TIGER MOCKET Friday, November 1 The Crocodile, Seattle

After having spent five hours in the Crocodile's cafe section taking advantage of their one dollar bottomless coffees, I was fully buzzed for Mocket, a three-some from Olympia. Their set was an incredible mix of pop loops and punk energy. The bassist also played keyboard in some of the songs, giving the set sonic variance. Each song was a rocket of frenzied climaxes, and the set itself increased in intensity from start to finish. The guitar player was incredible to watch. His stage presence was electric as he danced and played, breaking strings on seemingly every song. He and the girl bassist both sang, which gave them an even greater range of sound. Their short set made me want to jump and flip on a big orange trampoline.

The next band was *Tiger*. The only positive aspects of this band's appearance were their tour van (an old-style, bright red ambulance) and the *Journey* cover ("Any Way You Want It") that they did in the middle of their set. Their flat sound was of the late-'80s variety and the vocals, at times, reminded me of *REM* in a bad way.

After Tiger's set I had natural feedback in my right ear and deafness in my left, so I listened to *Incredible Force of Junior* from the cafe room. The drumming and bass were funky but the guitar player was lacking in diversity. He seemed content to play (yawn) strum rock. His voice was equally as stimulating. I think *Incredible Force of Junior* has more potential than Tiger, but they're not quite there yet.

The last band up was Portland's *Olympeia*. *Sleater-Kinney*, who put on an amazing show and played a solid set. Although they are heavier sounding than Mocket, they construct their songs in the same super-climatic manner. Corin Tucker's vocals surged and receded, built up and broke down, combining with Carrie Brownstein's incredible guitar playing to form an intense, aural experi-

ence. It didn't take much listening for me to realize the best of *Sleater-Kinney* has to offer, but apart from this they are great to watch. Carrie's guitar style is like nothing I have seen before — as if the music wasn't enough — and watching her



Mocket
photo by Lori Kiessling

cover the stage with a torrent of stellar dance moves gave me goosebumps. My only problem with *Sleater-Kinney's* sound is the drumming, which came off a bit flat compared to Carrie and Corin's dynamic guitar skill. I had only heard *Sleater-Kinney's* (somewhat limited) studio material in the past, and I admit I was tentative about seeing them live, but now I have only one suggestion: experience the music.

— *Jim*

DOWN BY LAW FIELD DAY SPARKMARKER Sunday, November 3 Town Pump

Sparkmarker opened the evening with a set of all new songs. These guys are Vancouver's answer to New York bands (the kind that we like: *SOIA*, *Orange Juice*, *Quicksand*). Look for a new *Sparkmarker* album in February '97.

— *Calgary's Field Day didn't*

opening up with tunes from the latest releases. All *Scratched Up!*, which isn't their strongest to date, but it still a fun mosh of an album. They covered numerous songs from their previous release *Punkrockacademyfightsong* and even covered a

Dag Nasty (singer Dave Smalley's gig prior to Down By Law) tune. Talking to the band after the show, they said that Canada always proves to be their best tour dates because the shows are always packed and everyone's really friendly! Canada, eh! Steve & Mike

LUNCHICKS SWINGIN' UTTERS

THE DOLE Tuesday, November 5 Town Pump

Opens The Dole made a pathetic attempt to play old-school punk rock. They were all attitude, no talent. I would have laughed openly if I hadn't been fearing for my life. There were some big dudes there who seemed to be enjoying themselves. Two or three people even went and hung out in front of the stage. Near the end of their set, they admitted that it was their first show ever and that there wouldn't be another one for a while as their drummer was going to Europe. Thank God.

Finally they got the hell off the stage and the *Swingin' Utters* were up. I was really, really looking forward to hearing them play. They probably would have lived up to my self-imposed hype had the singer not been a drunken bum. He was screaming, not singing. It was horrible. He butchered every song I knew into an unrecognisable stream of profanity and rapid arm movements.

Last was the *Lunchicks*. I've never been so scared of a group of females in my life. They totally surprised me when they ripped into their first song. They were pretty good musicians and whipped off some pretty good shit. Then the singer spoke up. Her voice wasn't bad or anything, she was just really loud and obnoxious. I have no idea what she was singing



Sleater-Kinney
photo by Lori Kiessling

was us; but they seemed to have their fans and, hell, we're just two people.

Down By Law came on stage to a packed floor of fans;

about, but she made me feel like my male pride was being shoved up my ass. She could have been singing about puppy dogs and ice cream for all I know.

Dave Tolnai

GILLIAN WELCH DARDEN SMITH and BOO HEWERDEY Wednesday, November 6 Starfish Room

I entered the Starfish Room expecting the indie-rock crowd (or something thereabouts) out to see Gillian Welch on November 6th. To my surprise, the blue denim, honest-folk crowd of 30/40 somethings was out in good numbers. It was the kinda show where they throw down tables and chairs where the dance floor used to be. Considering the opening act of **Darden Smith and Boo Hewerdiey**, I guess I should have been surprised.

A never-ending schtick about how they never sell enough country-folk records and how they haven't made it in the country music business was interspersed with fairly watered-down country folk tunes. Some mention must be given to the percussionist who stood up the whole set and tried to look cutting-edge, occasionally dingling his triangle and using odd little percussion instruments. It hinted on cutesy.

When Gillian Welch took to the stage, I moved to the front. It was pretty clear from the start that Welch's musical vision is one of historical purism and tradition. She stuck to her schtick about everyone dyin' in bluegrass songs and learning old-time songs from mandolin players drunk in the back of her truck. Hell, she even had that *Little House on the Prairie* look down pat.

Welch has got a great voice and talent for writing traditional numbers, but I found myself a little disappointed that she didn't seem too eager to update the old idioms. She mentioned at least a few times that she and David Rawlings were singing songs sure to bring the crowd into a deep funk — songs of death, despair, heaven and cool mining — but on the contrary, it was a pretty cheerful night's entertainment.

What struck me most about Gillian Welch's set was her accompanist, David Rawlings. The crowd was wowed by his agile pickin' and the jazz-country styling he added to Welch's burning bluegrass. With one mic on his vintage steel string he produced an equally vintage tone while managing to throw in some new.

I'd say the crowd left feeling pretty happy and satisfied.

If you're into checking out new C&W artists that don't subscribe to the current C&W bullshit sound, you should probably check Gillian Welch out.

Gordon B. Inan

THE SPECIALS SCHLEPROCK Thursday, November 7 Richards on Richards

So I didn't even really want to go and see the show, okay? All of my friends that were going to see the show bailed on me, I had just finished a night of school and it was pouring rain. I was not in the best mood, but having spent twenty dollars on a ticket, I decided to go.

The joint was packed and I was alone, and kind of bored. After about ten minutes of fruitlessly looking for the washroom and finding only the ladies' (I am quite positive that the men's doesn't exist) the band took the stage. "Cool," thought I, "Schleprock. I wonder what they sound like." I still don't know, because, having not looked at my ticket closely enough, I showed up two hours late, just in time for the headlining act.

"Whoopee!" I exclaimed, and all thoughts of porcelain-speckled rooms and boredom and Generation-X-styled angst exited my mind. Like a mad fashion victim compelled by the magic of the red shoes, I was made to dance. And dance.

Some of my friends told me that the band wasn't all original members. I didn't notice. Some of my friends told me that they weren't going because they didn't like Richards on Richards. I didn't care. All I did care about was the fact that they played almost all of the material from their first album, a smattering of their new stuff, and a bunch of cool covers ranging from **Bob Marley** ("Simmer down, already!") to **The Selecter** ("The pressure's gonna drop on YOU!").

My legs burned for three days afterward and I didn't even notice at the time. I got tired, I kept going. It was my duty. I had more fun at that show than at almost any other gig in my life. They haven't sold out to the MAN, they're still going stronger than ever. The ska torch is burning bright, and you over there — yeah you, Rudeboy — if you're not too scared, grab a hold of it and start to move your feet. I dare you.

Mr. Chris

THE WEDDING PRESENT DAYTONA Thursday, November 7 Town Pump

I had previously known **Daytona** by media rep only, but I was not disappointed by their humming set. For some reason, vocal/acoustic guitarist Jerry Lundgren reminded me of **Chrissy Hynde**, but maybe it was just the hair ... They had a certain confidence that spoke of time on the road. This is a band that is determined to go places, and I won't be a bit surprised if they get their wish.

This was the first time I had seen the Weddoses and I was packing with excitement. To my delight they regaled us with nearly all the songs from their latest disc, *Saturnalia*, laced with tunes from *Watusi*, their previous full-length release. They also went through some songs I failed to recognize, no doubt from their 11-year back catalogue. The lead-man from

Leads, David Gedge, along with his three cohorts, took us on a breathless ride through all the states of the Wedding Present Universe. Driving melodic hooks, lyrical poignancy and emotionally raw delivery were all wrapped up in pop sensibilities that left nearly everyone on the crowded floor



The Wedding Present
photo by Barb Yamazaki

bouncing, swaying, or swooning. Gedge's own face was often strained with urgency beneath his blunt mop of jet black hair, and his strumming hand was just as often a blur over his guitar, complemented by bassist Joanne Lockey's sweet backing vocals.

Seemingly disinterested in traditional gig form, the Wedding Present buzzed through the entire performance in one solid block, clocking in at almost exactly one hour. As they

left the stage, a lingering wall of feedback swelled and wailed on for a minute or two, as if pre-emptively cancelling out any clamour for an encore. There was something refreshingly honest about this hermetic manner of delivery, simply doing the thing outright, saying what needs to be said and getting the hell out.

Cobalt

GAS HUFFER TRICKBABIES HIP HOP MECHANIX Friday, November 8 Starfish Room

The three man crew known as **Hip Hop Mechanix** were in full effect this Friday evening, even though they were totally out of their element at a rock 'n' roll show. The crowd seemed to echo this unusual choice for an opening act by apathetically applauding after each throwdown. But HHM still had the skillz to pay the billz, as they say. Word up.

New York City's **Trickbabies** soon rectified the situation as all ears and eyes were directed toward frontwoman Lynne Van, a cross between Divine and Poison Ivy of the **Cramps**, but with a set o' pipes that could knock anyone on their ass in seconds flat. Showcasing tunes from their recently released Go-Kart Records CD, *A Fool and His Money Will Part*, the Trickbabies took elements of SOT's rock 'n' roll and sleazy lounge music to add a little spice to the now curious and growing audience. Thanks to **Gas Huffer** for bringing us this impressive surprise all the way from New York, where sleaze is still in full effect.

And speaking of the main event, **Gas Huffer** busted the mad lava ... oh sorry, I mean ripped it up, with their opener, "Shoe Factory," from *Janitors of Tomorrow*. And by the beginning strains of "Hotcakes," things began to get a little crazy up front. The rest of the set was primarily culled from their *Inhuman Ordeal of Secret Agent*

G.H. disc, with tunes like "63 Hours," "Mosquito Stomp," and "Smile No More," about which vocalist Matt Wright exclaimed, "This is a song about Joe's [the drummer] pain!" as he hopped up and down like a demotivated chipmunk. "Hey, do you guys surf up here?" queried guitarist Tom Price, as the band launched into "Crooked Bird" from *One Inch Masters*. Well, Tom, does body surfing count? Cuz that's what those crazy kids were doing all through the night. Hot, sweaty and shirtless, **Gas Huffer** wrapped it up with an encore of "Double-Double Bum," reached way back for "Firebug" and capped the evening with a stunning rendition of the **Rezzillos'** "Bad Guy Reaction." Not a bad reaction in the house, I would say. Just a great show.

Bryce Dunn

THE INBREDS THE LOCAL RABBITS CITROEN Saturday, November 9 Starfish Room

For as much as I love **The Inbreds**, I wasn't excited to see them tonight. First, they played here only a month ago, opening for **Sloan** — and because of who they were opening for, I was underwhelmed (if that's the word). Second, the **Local Rabbits** put on a fantastic live show, and I was looking forward to seeing them again. Third, **Citroen** were opening, and I was keen to check them out too. One part **Blaise Pascal**, two parts **Petrolia**, one part **Kid Champ**, this local scene "super-group" were just that. The songs were rich with **Pavement**-derived structures and melodies, the percussion was full of machine gun drum fills, and pretense was nonexistent. It was just a bunch of people playing a bunch of neat

music in a low-key manner, and I really enjoyed watching it happen.

Later — much, much later, the **Local Rabbits** arrived on stage. From Montreal, this band has only toured as far as Vancouver on one other occasion. Much like their label-mates the **Superfriendz**, this is a band whose live show is so full of energy that their songs come across as vibrant and strong when, recorded, they seem dull and weak. They come to "rock" us, and make no illusions about doing that. At their best they come across with the drive of a group like **The Band** (especially when their arrangements include a Fender Rhodes keyboard), or with raving-up introductions like the ones **Superfriendz** are prone to play. Maybe their only downside is that when they start on a schtick — like falsetto vocals singing over disco grooves — they keep doing it over and over. Regardless of their schtick, I liked 'em a lot.

I could barely stay awake as the **Inbreds** came on-stage to an otherwise extremely excited crowd. It's too bad I didn't have energy left to enjoy it, because I know how good they can be. Launching into one of several immediately catchy songs from their new CD, the **Inbreds** caused a rush of people towards the stage. In retrospect, now I just wish I could have been a part of it for a while longer.

Brian Wieser

**PALACE
CINDY DALL
Saturday, November 9
Moe's, Seattle**
Cindy Dall was nothing I imagined her to look like. On my cover of *Unlabeled*, she's a prom queen on the floor, but this time she was a bawdy '80s chick with hair too heavy for



WASHOUT REKERDS

Come check out our selection of PUNK, EMO, GRIND, CRUST, POP PUNK and POWER VIOLENCE.

Attention 'zine geeks!
We've got lots of punk, personal and political zines.
We've got mini comics too fucko.

In the back of Vert 29 W. Broadway Vancouver, B.C. (604) 572-2999



Real Live!
Atomos bowlin' in
akshun

her tiny face, a tight, red-colored, preppy shirt, and great black boots stiffening her to the stage. Cindy's set seemed to be fraught with technical frazzles. She didn't seem pleased with her guitar, which apparently she is still trying to tame. No matter. She was a Sacramento girl who asked, "Who won the fight?" (not Tyson!) but when she sang her voice was gorgeous — breath fluttering near the mic. One of my favourite songs on *Untitled*, "Holland," is sung with Bill Callahan of *Smog*, but was left off the setlist, which was unfortunate but probably for the best, since Callahan was not a part of the tour. I have heard people accredit the style of Cindy's songs to Callahan because of their close relationship, but I think that does her an injustice. Her songs are also gloomily introspective, but she sings from a girl's eye view — and unlike the *Smog* songs, hers are injected with a tiny drop of hope.

If I attempt to make florid my memory of the *Palace* show, I'll only end up sickening myself. *Palace* is boiled down to Will Oldham, child prophet from *Malewan*, and the words he speaks. His band

is never consistently made up of the same individuals, which makes for a toss-up, quality-wise. Somehow, though, these unnamed guys who made up *Palace* that night picked up all the songs perfectly. The musical dexterity of the band was stunning; songs which sounded recited on disc breathed life. Will preached from *Arise Therefore* with his hand cupped out toward us, entreating us to listen to his revelation. He sang about being chased by "blocks," thinking how cool it would be to be black for once and not white Kentucky trash. Songs which were rocking bar-pleasers on disc were certainly slowed down; each word was spoken clearly and the weight of each word was felt.

The absence of drums in both sets brought the audience closer to the performer; instead of being confronted with a metronomic shield of predictable beats, we were made to listen to the words and feel the body of the song moving freely. The crowd was made up of heartbroken drunks, one of which toppled over in front of me with her plastic beer cup in her hand and was hoisted away. We tromped out of the place weepers and dazed, the crackly voice of the South hurtling us long after wards.

Sarah Stacy

GIRLFEAST!
PUNCTURE
REVULVA
MIZMO
DIRTY HARRIETS
JEN WOOD

Saturday, November 9
Columbia Hotel

Girlfeast was a three-evening bonanza at the Columbia Hotel to raise funds for the Downtown Vancouver Women's Centre, featuring local acts such as *Puncture*, *Revulva*, Shindig competitors *Hissy Fit*, special

guests from south of the border *Jen Wood* and *Jessica Rose*, and a host of other musical talents. Good music, good cause, good golly — what a turnout!

The evening started out with the melodic and entrancing acoustic set of Jen Wood, who unfortunately had to compete with the wrestle mania flashing from the corner and the intermittent moans of its fans during her first few songs. However, as the crowd began to filter in, the chords of Jen prevailed and soon all attention was held by the woman on stage with her political, feisty, poetic lyrics coming through a sweet and powerful set of lungs. This was by far the most memorable musical act of the evening, which I will indicate is a result of an acoustic bias (it was so nice it gave me goose pimples — shh). It only goes to show that you don't have to be electric to get a loud and powerful message across.

Following Jen Wood was the *Dirty Harriets*, a local Vancouver ensemble who contrasted the previous set by thrashing the audience with their grint rock and punk antics. Speaking of antics, *Mizmo*, who were next, displayed a wide array of personality in their stage presence, from Betty; Page to Donna Spelling gone bad. These guys weren't as hard-edged as The Dirty Harriets and had a much more melodic thing happening.

Each act got a chunky timeslot up on stage, which is a really nice way of orchestrating the show; no one hogging and everyone getting a chance to show their stuff. However, at some point in the night I have to get some beauty rest, and the feasting was coming to an end for this here girl. As far as I could gather as I was departing, a large crowd had gathered to the stage to see *Revulva* starting up, but I don't know how they were. I also missed *Puncture* but will see them on Friday at Rock for Choice, so I don't feel bad ... sorry!

Sydney Hermant

HIV
POSITIVE?



UNDER
30?

movie nights. *hang-out, watch movies, eat popcorn*

one on one peer suport.

if you just want someone to have a coffee and talk with

free dinner!

good food, good talk, good drink, good times

3 day retreat

free opportunity to get out of the city and breathe some fresh air

sounds interesting?

YOUTHCO'S POSITIVE-YOUTH OUTREACH PROGRAM (POP) IS RUN BY YOUNG PEOPLE LIVING WITH HIV FOR YOUNG PEOPLE LIVING WITH HIV. IF YOU WOULD LIKE TO KNOW MORE ABOUT IT THEN CALL US ON OUR PRIVATE & ANONYMOUS PAGER

650-2649

because we're all in this together.

hell, we might even go bowling!



hayden -moving careful-

hayden -moving careful-

Subscribe to DISCORDER & Get a Free CTR Promo Pack



Yes! Send me DISCORDER! And the CTR Sticker button and magnet!

Name _____

Street _____

City _____

Province _____

Postal _____

\$15 Canada • US\$15 USA • \$24 Foreign

Send cheque or money order to:
Subs c/o CTR
233-6138 SUB Blvd
Vancouver, BC
V6T 1Z1



SHINDIG

THE SHELLYCOATS LOGIC CONSPIRACY TONEBURSTS (EAST)

Tuesday, October 22

The Shellycoats opened the night, and you could tell they were a bit nervous. The lead singer seemed tense; she never really said anything to the crowd, and as a whole the band probably just needed to relax. The band was pretty tight, however, and the rhythm section worked together really well. Most of their songs were your standard three-four-chord, jangly-guitar kind of songs. The guitar player never took a solo in their whole set; there was definitely room to stretch out. The singer let loose with a couple of screams in an **Alanis Morissette** kind of way, yet it seemed forced and out of place considering the overall group sound. For me, the Shellycoats lacked that harder edge, that punch, necessary to make it convincing. I'd like to see them experiment more with their sound and mix things up; there's already too many bands out there that play their particular brand of music.

Next was **Logic Conspiracy**, the band that had the best stage presence and, as it turns out, the band that won. Most of their stuff was pretty straight-ahead rock with a few nice twists and some nice group dynamics. They had a violin player and I liked some of the things they did with that. Maybe they could do even more. A buddy of mine that came with me to the show said that out of the three bands, this would be the one he would have most liked to see at a party. This was probably a fair comment.

The **Tonebursts** ended the show and played what amounted to be a competent, if not a bit short set. Another band where nerves may have taken over. They never seemed like they really got into it. They seemed really subdued with too much dead air between songs. Maybe on another night.

Kevin Lee

MILLION YEAR PICNIC THE SADDLESORES I KILLED MY CAT

Tuesday, October 29

Vancouver's music scene is, contrary to popular belief, small. It is a good size, but not so large that it has enough people to create many genuinely new ideas in sound. On many nights, like this one, Shindig succeeds in displaying re-invention rather than innovation, but nonetheless, it was an evening of ear-friendly, entertaining music.

Not only is re-invention found in bands' influences, but also in band personnel. **Million Year Picnic** (a three-piece sometimes reminiscent of the **Police** in their more ethereal *Synchronicity* days, and sometimes just blatantly Britpop) is a reincarnation of another band. With two members who performed in a Shindig final only three years ago.

Delve — their influences extend to themselves. If you liked that group, you're bound to enjoy MYR. I did, and I enjoyed this band very much too. In a nutshell: soothing, sitting-down-to, listening to music for your pop-starved ears.

As eventual winners, the **Saddlesores** did pretty much everything you would expect a

Shindig band to do and have what it needs to win: a tight act, a good show, a bit of slick and a lot of power. With their cowboy hats and guitars combined, the band couldn't encourage me to pay close attention to the music, especially as their set wore on, but I could tell that their neo-rockabilly was performed very well.

My favourite band of the evening wasn't quite a band as much as an electric guitarist with accompanying drummer (both of whom also performed on the same Shindig stage with Delve a few years ago). **I Killed My Cat** didn't come across as the name might suggest — some light-hearted goth perhaps? — but instead, as a loose and free coupling of percussion and music heavily inspired by **Elevator to Hell** and **Moonsocket**. The group had more than enough energy and effort to combine with their music to compensate for any lack of slick or true innovation, and in the end, I guess that's what I always look for in a band.

Brian Wieser

BATES MOTEL CORN ON THE COB PIGS IN SPACE Tuesday, November 5

I struggled with how I could write this politely, but my advice to the first band, **Bates Motel**, would be to try for CFOX's *Demolition* instead. There's nothing wrong with rock music as a genre — I appreciate it when it has a creative approach. However, this four-piece band seamlessly incorporated so many rock clichés that if they only took it a step further, you'd think they were re-enacting **Spinal Tap**. From the shirtless drummer with his ever-twirling sticks to the Gibson Flying V, so much of their appearance screamed "rock." The music clinched it, with sounds reminiscent of **Queensrÿche** or best and **Spinal Tap** at worst. Had I not watched **Bates Motel**, I wouldn't have believed that bands like this still exist.

Corn on the Cob were a relief to my ears when they began. A guitar and bass instrumental duo, the band played loosely-structured improvisations that weren't easily classifiable. While they were enjoyable to listen to, **Corn on the Cob** tempered any points for creativity with a total lack of stage presence: they had no ability to grab the crowd's attention with their quiet, unconventional sound, and most in attendance tuned them out with conversation.

Finally, **Pigs in Space** played. It's unusual to see even one band playing non-rock/pop music in Shindig, but on this night we had two: the subdued **Corn on the Cob** and the contrastingly noisy **Pigs in Space**. Also a duo (plus a dancer/extra body), they played loud, abrasive noises with well-constructed bass/guitar/drum machine/noise arrangements highlighted by their visual projections. These were not songs as much as series of sounds that were so aggravating and so irritating that I wished I could shut my ears. At the same time, I kept wanting to watch to see what they were going to do next. By any criteria, I think that's enough to declare a winner. The judges agreed.

Brian Wieser

HEY! SHINDIG CONTINUES NOVEMBER 26 AT THE RAILWAY CLUB GET READY FOR THE FINALS! TO BE HELD AT THE STARFISH ROOM DECEMBER 7. GET DOWN!

CiTR
101.9 FM

SHINDIG

BATTLE OF THE TITANS
Saturday, December 7th, 1996
STARFISH ROOM

the finalists
Harvey Switched
Malchiks
& winner of November 26th
at the Railway Club
Pigs In Space
The Saddlesores
Logic Conspiracy

Snokin' action • jokes-for-beer • amazin' prizes!
Phone Megan for info: 822-8733

greenhouse
STUDIOS

PRECISION SOUND
CORPORATION

MUSIC WEST 97

M C A
CONCERTS
CENTRAL

MUSIC WEST 97

THE CONTROL ROOM

AMS

WILSON

FIR STREET
STUDIOS

TURTLE

AVOTTE
CUSTOM DRUMS

D'CORDER

RECORDING

december '96 LONG VINYL

1	evaporators	united empire...	nardwurd
2	huegos rancheros	get outta dodge	mint
3	phono-comb	fresh gasoline	quarterstick
4	jon spencer...	now i got...	matador
5	db's	if the music's...	nefer
6	zumpano	goin' through...	sub pop
7	hanson brothers	sudden...	essential noise
8	stand gt	apocalypse cow!	lance rock
9	they might be giants	factory showroom	elektra
10	the subhumans	pissed off...	essential noise
11	overwhelming defeat	moonlight...	headhunter
12	the inbreds	it's sydney...	pf/tag
13	elvez1	g.i. ay, ay! blues	big pop
14	various artists	wipeout ii	astralwerks
15	mazzy star	among my swan	capitol
16	six finger satellite	paranormalized	sub pop
17	the nomads	the cold hard...	lance rock
18	various artists	crash course...	undercover
19	snfu	fyulaba	epitaph
20	screaching weasel	bark like a dog	fat
21	duotang	smash the ships...	mint
22	marilyn manson	antichrist...	interscope
23	banco de gaia	live at glasnost	planet dog
24	various artists	in defense...	caroline
25	luscious jackson	fever in...	grand royal
26	the mystersons	hot dog...	independent
27	money mark	mark's keyboard...	ffrr
28	the secret stars	s/t	shrimper
29	trigger happy	i'll shut up...	sonic unyon
30	butter 08	butter	grand royal
31	railroad jerk	the third rail	matador
32	various artists	more of our...	squirtgun
33	skeleton key	s/t	motel
34	spiderbait	i gotta know	polydor
35	the chubbies	play me	sympathy

december '96 SHORT VINYL

1	near castlegar	in january	shrimper
2	sparkmarker	sawed-off...	sub pop
3	the new grand	ham... b/w banner...	squirtgun
4	electric frankenstein	action high	intensive scare
5	the ray-ons	my side...	scooch pooch
6	buffalo daughter	the legend...	chibari
7	shebrows/ninian h.	split	grimsey
8	dirtnap	your shirt	honey bear
9	poopiehead	big red...	peek-a-boo
10	orange glass	meet the robot	sappy
11	latan's pilgrims	the rise and fall...	k
12	the hormones	castaway b/w all kinds...	empty
13	junior varsity	got...	peek-a-boo
14	damién jurado	trampoline	sub pop
15	the haves	hit songs...	uncool
16	elliott	1995	fresh bread
17	the dictators	i am right	mercury
18	magnapop	fire all your...	usaside1
19	the puritans	let me stand...	ship & anchor
20	mecca normal	paris in april	k
21	double nelson	bivouac	roomtone
22	teen titans	more songs...	peek-a-boo
23	764-hero	high school poetry	up
24	edison	he player b/w the ride	kinetic
25	dogs on a rope	rope rage	whisper
26	purple knight	crocodile...	sub pop
27	starlight conspiracy	big beautiful...	catapult
28	secret agent	no winners...	mum 'n' dad
29	silver scooter	biting my nails	peek-a-boo
30	submission hold	garlic for...	independent
31	lousy	kevl	sappy
32	the snow queen	travesty befalls...	smilex
33	atomic boy	i wanna destroy	hipnotic
34	the detroit cobras	ain't it...	scooch pooch
35	neil hamburger	interview	drag city

december '96 INDIE HOME JOBS

1	celestial magenta	salad days
2	hispy fit	a.h.e.
3	wandering luey	baby eyes
4	the stupes	devlinia
5	submission hold	ed anger
6	the july fourth toilet	free as a bird
7	the molesties	now's the time
8	mizmo	tarantino cringe
9	gaze	jellybeans
10	kinnie starr's bk lounge	devil's claw
11	jp5	fuzzyhead pills
12	the inkings	slurpee
13	jackass	reality bites...
14	pipebomb	ivanhoe
15	the wingnuts	hate my job
16	squeaky	ten twenty-three
17	violet	(1 step on all the) cracks
18	plumtree	in the sink
19	petrolia	sweet industry
20	free radicals	got to do something
21	wave	for days
22	the bloody chieftles	on & on
23	johnny millenium	speed
24	veronica	der criminal
25	jeremy greenhouse	ginger goodwin
26	the hayseaders	wildwood grow
27	destroyer	karen is in rome
28	10 ft. henry	oh oh
29	evan symons	ties
30	universal lounge act	supercar
31	something ska	mr. roustabout
32	gladyss patches	laminate
33	technicians of the sacred	restless spirit
34	nichele wong	hop
35	1000 stamps	poster child

breakfast with the that are new (no order)

MONDAYS 8:30AM 11:00AM		
1	grassy knoll	positive network
2	nearly god	s/t island
3	einsturzend neub.	endeneu mute
4	various artists	the crime... emi
5	mark snow	truth & the light... warner
6	les baxter	the exotic moods... emi
7	jon hassell & farafina	the flash... intuition
8	nfa kha & m brook	night song realworld
9	j.t. quartet	mission impossible acidjazz
10	various artists	california skaquake 2 moon



world beat chart top 10

WEDNESDAYS 9:00PM 10:00PM		
1	colin lucas	soca party... coral sounds
2	h.le & the dragonaires	swing engine vp
3	king africa	mama yo quiero brag
4	phantom	s/t hibiscus
5	fugees	no woman no cry sony
6	henry jimenez...	cintura, cintura emi
7	maxi priest	that girl virgin
8	beenie man	reggae gold '96 vp
9	tounka & friends	sign off amc
10	rolling tones	stampede amc

FLEX YOUR HEAD TOP 10

THURSDAYS 3:00PM 5:00PM		
1	abhinanda	s/t desperate fight
2	acheborn	the demon love 7' defiance
3	breach	old songs... burning heart
4	capone	what we've shared heartfirst
5	elision	thoughts navigator
6	h20	s/t blackout!
7	ignite	past our means revelation
8	lebensreform	licht-luft-leben 7' per koro
9	redemption 87	s/t new age
10	veil	the burden... frontline

CANADIAN LUNCH TOP 10

THURSDAYS 11:30AM 1:00PM		
1	oh sussanna	shame independent
2	the inbreds	it's sydney or the bush pf
3	duotang	smash the ships... mint
4	superfriendz	play the game... 10' murder
5	velour3	velour3 kaleidoscope
6	anything and everything	by perfume tree!
7	propagandi/i spy	split G7
8	snfu	fyulaba epitaph
9	huegos ran.	get outta dodge mint
10	sparkmarker	sawed-off but silent sub pop

top kabillion music stuffs
the disorder crew listened to during no-sleep
week. bossy miko tried to inflict her musical tastes
on everyone, but once in a while the others got to
put something in the ol' player ...

VERY EARLY IN THE MORN' - VERY EARLY IN THE MORN'
lisa germano, rex, duotang, ginger baker/bill
frisell/charlie haden, team dresch, sleater-kinney,
zumpano, funki porcini, loud & queer, noise addict,
pierrot premier, v/a • pop fiction, v/a • a storm of
drones, 99, jon spencer blues explosion, mazy
star, v/a • hardcore holiday, texas is the reason,
luscious jackon, swingin' utters, chia pet, john
mclaughlin, tuscadero, sukpatch, pastels, railroad jerk,
rachel's, near castlegar, evaporators, veda hille, cbc
radio, & CITR 101.9 FM dammit!

on the dial

CiTR

101.9 fm

SUNDAYS

ARE YOU SERIOUS? 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Cars open.

THE ROCKERS SHOW 12:00-3:00PM Reggae in all styles and fashion. **RADIO BLUE WARS/SAW 5:00-6:00PM** Join Kim & Helen for another month of travels. Bring Conelli!

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music with an Ghazals and Bhangras, and also Qawwali, Folk Songs, etc. **RADIO FREE AMERICA 10:00PM-12:00AM** Join host Dave Emory and colleague Pip Tuck for some extraordinary political reporting guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFCJ (Los Alamos, California).

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop your gear and step up late. Naked radio for naked people. Get bent. Love Dave.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-sters, James and Peter, offer a savory blend of the familiar and exotic in a blend of adult delight! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the Gourd of Ignorance. What will we play today? We put it all away.

MEKANIKAL BUFOONERY 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise (industrial/noise/techno) and an hour of Skintight Bufoonery (jazz, jazz, brioise). Email: jscudler@mtelink.bc.ca

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavor to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. Fog and dyke positive. Mail in your requests, because I am not a human-answering machine. Get a quarter that call someone who cares.

POLYPHONIC alt. 7:00-9:00PM Listen for all Canadian, mostly independent tunes. **THE JAZZ SHOW 9:00PM-12:00AM** Vancouver's longest running prime time jazz program. Hosted by the ever-savvy Gavin Walker. Features at 11.

Dec 2 The Cannobal Addict Quintet

Dec 9 "Here's Jaki" the piano giant's first record.

Dec 16 "Shades of Blue" Trumpet great Clark Terry (who is visiting UBC next Christmas Eve in 1954).

Dec 23 Miles Davis and his All Stars, recorded Christmas Eve in 1954.

Dec 30 Pianist Randy Weston's Seattle live at Monterey '66

DRUM'N' SPACE ALTERNATING 12:00-1:00PM Jazz, breaks & the silence in between @ 10:00pm.

TUESDAYS **RADIO FREE WOMEN 3:00-5:00PM** It's not a free country, and we're demanding accountability! Wake up with our collective show! Interviews, issues, and music.

KORA 5:30-6:00PM News, issues, and concerns facing Muslims throughout the world.

THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard where the unheard and the hardies of hardly heard are heard, courtesy of host and demand director Dale Sawyer. Herd up!

RITMO LATINO 9:00-10:00PM Get on beat! Vancouver's only tropical fiesta express with your local hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa,

Marengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! (iRADIO SABROSA!!)

NAKED RADIO alt. 10:00PM-12:00AM From Thebanian Monk to Meridith Monk ... we'll play it. Genre busting, cutting edge jazz and other experimental sounds, plus informative label/artist features. Join Mike and Sean.

AURAL TENTACLES 12:00AM - VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS **LOVE SUES 12:00PM-2:00PM** If you can't make sense of it, and that bothers you, go somewhere else.

THE MARY TYLER MOORE SHOW 2:00-3:00PM "Better a brat than a beauty queen"

MOTONRADDO 3:00-5:00PM "Let those who ride decide!" **ESOTERIK alt. 6:00-7:30PM** Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the illthids.

SOLID STATE alt. 6:00 to 7:30PM Featuring the latest in techno, trance, acid and progressive house.

Spotlights on local artists! Ticket giveaways, & live performances. Hosted by M-Path. **AND SOMETIMES WHY 7:30-9:00PM** Music hills, 99 rock, zumpano, radhe's... these are a few of our love-or-will-things. la la la!

TROPICAL DAQUIRI 9:00-10:00PM Zouk, Soukou, Samba, Salsa. Yes! Even Soca. Enjoy this Tropical Daquiri with El Doctor del Ritmo. **STRAIGHT OUTTA JAIL/IN/OUT 10:00PM-12:00 AM** Lat DJ's Divina and Binda immerse you in radioactive Bhangra "Chakhi de phutay." Listen to all our favorite Punjabi tunes - remixes and originals. Broasoch!

THURSDAYS **FILBUSTER 10:00 to 11:30AM** Alt! Bad hill blood, spy music and an accordion fast. Caution: high in hand! **MUSK FOR ROBOTS 10:00 to 11:30AM** The Robotic Revolution is coming, be prepared: vote robot. Psychotronic excitement w/ female acoustic fan-bat. **CANADIAN LUNCH! 11:30-1:00PM** The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 12:00-2:00PM Crushing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

JUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and boppin' players, tune in and don't miss out on some happy times!

OUT FOR KICKS 6:00-7:30PM No Bikanstocks, nothing politically correct. We don't get paid so ya don't mean right we have fun with it. Hosted by Chris B. **ON AIR WITH GREASED HAIR 7:30-9:00PM** Roots of rock & roll.

LIVE FROM THUNDERBROD RADIO HELL 9:00-11:00PM Local muzak from 9.

Live bands from 10. Dec & Psychomania Dec 12: Signal 30. **DESTROYER CIRCUITRY 1:00-4:00AM** DJ Morgan Le Fay brings you the latest info and tunes in the realm of electro/industrial & synthcore. Hard beats to imagine your life night again.

FRIDAYS **VENUS FILTRAP'S LOVE DEN 8:30-10:00AM** Join Greg in the love den for a cocktail. We'll have retro stuff, groovy jazz, and thicker stuff too. See here... and bring some ice. **XOXX TELESIS 10:00-11:00PM** Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.

SKA-T'S SCENE-IX DRIVE! 11:00AM-12:00PM Featuring the death-defying sounds of ska — old and new — with your hostess Julie and Scooty.

LUCKY SCRATCH 1:00 to 2:00 PM Swing on the gawwos plate and get yer dose of blues in the afternoon. Hosts Anna and Andy.

LITTLE TWINS STARS 2:00-3:30 PM Kiki Liki! **NARDWAIR THE HUMAN SERVETTE PRESENTS ... 3:30-4:00PM** Have a good brunch!

NATION 2 NATION alt. 6:00-9:00PM Underground sound system-style music. **AFRICAN RHYTHMS alt. 6:00-9:00PM** David "Love" Jones brings you the best new and old Jazz, soul, latin, samba, bossa & African Music around the world.

FOR THE RECORD 6:30-6:45PM Excerpts from Dave Emory's *Radio Free America* Series.

HOMELESS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but

also includes some trance, acid, tribal, etc.. Guest DJ's; interviews, retrospectives, giveaways, and more are part of the flavour of homebase. **LIMP SINK 12:00-2:00AM** Hosted by the G42 players. "The show that doesn't hate you." with your friendly pal Frar Fritter Ablocken and Postman Pat! Alternating with Dr. Killdare Cantata Impassioned Riddlers.

LUCKY SOUL 2:30-3:00AM Dr. Killdare plunders even further into the wee hour doing what he can to keep security guards and 7-11 clerks awake. Waywayway deep dance stuff and other hallucinatory fucked-upness.

SATURDAYS **THE SATURDAY EDGE 8:00AM-12:00PM** Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, etc. *World Cup Report!* 11:30 AM. 9-9 AM: *African/World roots*. 9-12 noon: Celtic music and performances.

POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Retzlaff and Metal Ron do the damage.

THE SHOW 6:00-8:00PM Strictly Hip-Hop — Strictly Underground — Strictly Vinyl! With your hosts Mr. Checka, Flip Out & J Swing on the 1 & 2's.

LIVE AT THE HEAT 11:00PM-12:00AM *live — shows and bands — admission \$6.00 — Performers are subject to change.*

WHOM & HOW Arts Board Chair Harry Hertscheg Business Mgr. any takers? Current Affairs Michael Gurney Demos/Cassettes Dale Sawyer Engineer Richard Anderson Entertainment Chris Allison Mobile Sound Ken Orchard Music Megan Mallett President Ryan Ogg Production Siobhan McCracken Programming Namiko Kunitomo Promotions any takers? Secretary Heather Hermant Sports Slavko Bucifal Station Manager Linda Scholten Student Engineer Fern Webb Traffic Sarah Stacy Vice President Justin Ho Volunteer Coordinator John Rukin

	SUN	MON	TUE	WED	THU	FRI	SAT
		THE CITR MORNING SHOW / BBC WORLD SERVICE					
9	are you serious music?	Breakfast with the Browns	third time's the charm	Fillerlin	musical interludes	Venus Flytrap's Love Den	THE SATURDAY EDGE
10				DIGITAL ALARM CHRONOMETER	musical interludes	Telesis	
11	NEWS	THE STUPID RADIO SHOW	BLOOD ON THE SADDLE	love sucks	CANADIAN LUNCH	Skat's Sonic Drive	NEWS
12	ROCKERS SHOW	MEKANIKAL BUFOONERY	pink kitty power hour	MARY TYLER MOORE SHOW	SEM	KNEPTUNE'S RECORD	POWER
1			Polyfiller	justin's time	Little Twin Stars	LUCKY SCRATCH	CHORD
2	WIRELESS/FILL IN	Meat-Eating Vegan	RADIO FREE WOMEN	motor dadday	FLEX YOUR HEAD	NARDWAIR/NOISE	AFRICAN SHOW/ THE LAST DESK
3	Radio Blue Tasty	THE CITR DINNER REPORT					
4	QUEER FM	Flaming Catepillar	Awara House	ESOTERIK/ SOLID STATE	Out For Kicks	nation to nation / African Rhythms	THE SHOW (hiphop)
5	Get the Jay	polyphonic/ hip hop habi	UNHEARD MUSIC	and sometimes why	ON AIR WITH GREASED HAIR		synaptic sandwich
6	GeetaNJaLi		RITMO LATINO	tropical daquiri	LIVE FROM THUNDERBROD RADIO HELL	HOME BASS	live at five hour lunch
7	ONE STEP BEYOND: RADIO FREE AMERICA	THE JAZZ SHOW	NAKED RADIO/ witchdoctor highball	str8 outta jallinda	FILL IN/ Groove Jumping		REBEL JAZZ
8				PFDREAMS/ OPEN SEASON/ RADIO FREE BABYLON	DISTORTED CIRCUITRY	Limp Sink	SOMETHING
9	IN THE GRIP OF INCOHERENCY	HUMAN ANIMAL/ DRUM'N'SPACE	AURAL TENTACLES			Lucid Soul	

december datebook



FRI 22 Skydiggers/Longpigs - Town Pump...Jazzberry Ram/Shademakers - Starfish...Cozy Bones/Slik - Picadilly...Tippy-A-GoGo - Popeyes...Bones of the Forest - Edison Electric...Women and Children Last launch - Women in Print...Hootie & the Blowfish/Speech/54-40 - GM Place...

SAT 23 Tony Wilson Septet - Glass Slipper benefit...Automatic Slim - Route 66...The Grift/Noah - Popeyes...Bones of the Forest - Edison...Skydiggers/Longpigs - Town Pump...Emplys - Van. Press Club...Phish - Pacific Coliseum Concert Bowl...

SUN 24 Alma Libre - Town Pump...Bones of the Forest - Edison...The Story of the Last Chrysanthemums/The Life of Oharu - Pacific Cinematheque...

MON 25 Godfish/Vision of Disorder - Starfish...Grrrls with Guitars - Railway...Dream Warriors - Richard's on Richard's...

TUE 26 CITR PRESENTS SHINDIG: Saddlesores/Pigs in Space/Logic Conspiracy - Railway...Daphne Marlatt book launch - Women in Print...

WED 27 Papillomas/Blisterene/Space Kid - Starfish...Nutanos/Rykens Island - Route 66...

THU 28 Kickapoo Joy Juice/DJ Renee - Starfish...Big Cookie - Purple Onion

FRI 29 Maxi Dadd - Starfish...Linda Perry & Phil Cody - Town Pump...**BUY NOTHING!** you can do it! do it by not doing anything...

SAT 30 Evaporators/Peechees/Behold the Prophet/ Submission Hold/Terror T - St. James (All ages)... Forgotten Rebels/Psychomania - Starfish...Boxcutter/1000 Stamps - Route 66...Buster Keaton short films w/ Live Jazz - Glass Slipper...Roswells - Railway...Renee Rodin's book launch for *Bread and Salt* - Van. Press Club...Mollies Revenge/10 ft. Henry - Town Pump...

SUN 1 Bruno Hubsert Jr. - Glass Slipper...Evening of Jazz & Blues - Arts Club Backstage Lounge...Alpha Yaya Diallo - Town Pump...Body Count (Ice-T's in da house) - Rage...

MON 2 stay home. make some music instead...

TUE 3 Culture Laboratory - Glass Slipper...

WED 4 Ocean Colour Scene - Town Pump...Electrochus/Tonebusts/Kaneva - Starfish...

THU 5 Bedouins/Underdog - Starfish...Shademakers - Popeyes...Mother of Pearl - Glass Slipper...Clumsy Lovers - Railway...

FRI 6 Soul Coughing/Eels - Starfish...Musart '96: Roger Baird & Muscart - Glass Slipper...Cozy Bones - Gate...Global Hi-Fi Perspectives CD release - Railway...Groovy Ghoules in-store - Lucky's (5pm)...

SAT 7 CITR PRESENTS SHINDIG FINALS! - Starfish...Soundgarden/Rocket from the Crypt/Pond - PNE Forum...Musart '96: Improviser's Forum - Glass Slipper...Spirit Merchants - Railway...Ratdog - Vogue...Bughouse Five - Gate...

SUN 8 Musart '96: Ralph Appel Quintet - Glass Slipper...

MON 9 Emplys - Picadilly...The Princess Yang Kwei Fei & Miss Ouy - Pacific Cinematheque...

TUE 10 Cory Sobol Group - Glass Slipper...

WED 11 Jonathan Richman - St. James Hall...The Roots - Richard's on Richard's...Gypsies - Glass Slipper...

THU 12 Yellow Dog Contract/Funkyard/TGOO - Starfish...Roy Condo & His Ricochets - Railway...

38 december 1996

FRI 13 Matthew Shipp/William Parker - Glass Slipper...Kinnie Starr/Nefro - Starfish...Ray Condo - Railway...Ginger - Town Pump...Music Waste - Winter Festival: Green Room/Smack/Maxi Dad's/Helen Keller - Gate...The Emptys in-store - Lucky's (5pm)...

SAT 14 Coal - Railway...Ngoma - Starfish...Molly's Reach - Route 66...Driving Blind - Pit Pub (UBC)...Hugh Fraser Quintet - Glass Slipper...Music Waste: Zully Cracker/Cozy Bones/Jazzberry Ram/Terror of Tiny Town/Spiritual Heroine - Gate...

SUN 15 Joe Bjornsen/Quintet feat. Francois Houle - Glass Slipper...Charlie Hunter Quartet - Richard's on Richard's...

MON 16 Deftones/Downton - Starfish...Crucified Lovers & Women of the Night - Pacific Cinematheque...

THU 19 Henry Boudin Quintet - Glass Slipper...Bughouse Five - Railway...Food Bank Benefit featuring Rooter - Starfish...

FRI 20 Colorifics CD release party - Gate...Kevin Elashuk Quintet - Glass Slipper...Bughouse Five - Railway...Noah's Great Rainbow - Starfish...

SAT 21 Chuck Israels/Miles Black Group - Glass Slipper...

MON 23 Grrrls with Guitars - Railway...

TUE 24 don't you have any last minute shopping to do?

WED 25 happy happy blah blah...

THU 26 stay home, relax...

FRI 27 Abstract Rude/Tribe Unique - Starfish...Brad Turner Quartet - Glass Slipper...

SAT 28 Smokin' Frogs/Social Deviantz - Starfish...

SUN 29 Sean Dabritz Quartet - Glass Slipper...

TUES 31 Salsa Brava - Glass Slipper...Uzume Taiko - Vancouver East Cultural Centre...People Playing Music - Gate...Jazzberry Ram - Starfish...

Special events

• **YOUR INSTRUMENT DOES NOT AFFECT ME:** all ages fun-fest & record-release party for the **Evaporators**, with guests the Pee Chees, Behold the Prophet, Submission Hold, and Terror T. November 30, 7:23pm. St. James Community Square (3214 W. 10th, info: 669.6468) • **THIN CITIES: Lola MacLaughlin's** most recent dance composition. Featuring the premier of Thin Cities, with six dancers, original music by Hard Rubber Orchestra's artistic director John Korsrud, and costumes by up 'n' coming fashion designer, Dinny. December 1-11-4 only, 8pm. Vancouver East Cultural Centre (1895 Venables St., 254.9578) • **VANCOUVER WOMEN'S HEALTH COLLECTIVE'S 25TH ANNIVERSARY FUNDRAISER:** celebrating 25 years of "women's health - women's way," as well as a CD release party for **Laura Love**. December 4, Richard's on Richard's (1036 Richards)

ONGOING ... • **MIZOGUCHI THE MASTER:** films by great humanist film director, Kanji Mizoguchi. Runs November 8 through to December 19 at the Pacific Cinematheque (1131 Howe St., Call 688-FILM for more info. • **"JOURNEY INTO THE LIGHT,"** a retrospective exhibition of works by Serge Gak. November 16 - December 7 at Gallery Cachet (88 E. Cordova, 687.2468)

SUBMISSIONS TO DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822.9364, ATTENTION "DATEBOOK." DEADLINE FOR THE JANUARY ISSUE IS DECEMBER 15TH!

everything you need to know about... everywhere you need to go

The Abyss 315 E. Broadway (side entrance) 488.6219
Anzo Club 3 W. 8th (Mount Pleasant) 876.7128
Arts & Backstage Lounge 1585 Johnston St. (Granville Is) 684.2774
Arts Hotline 684.7877
Bassix 217 W. Hastings (at Cambie) 688.7384
Backstage Lounge 1585 Johnston (Granville Island) 687.1354
Black Sheep Books 2742 W. 4th (at MacDonald) 732.5087
Cafe Deux Solis 2094 Commercial (the Drive) 254.1195
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant) 873.1331
Carpice Theatre 965 Granville (Granville Mall) 683.6099
Coastal Jazz & Blues Society Hotline (info) 682.0706
Celebrities 1022 Dove (at Burrard) 689.3180
CN Innox Theatre 999 Canada Place 682.4629
Columbia Hotel 303 Columbia (at Cordova) 683.3757
Commodore Lanes 838 Granville (Granville Mall) 681.1531
Cordova Cafe 307 Cordova (Gastown) 683.5637
Crosstown Theatre 316 W. Hastings (downtown) 669.7573
Denman Place Cinema 1030 Denman (West End) 682.2007
DVR 515 Davie (downtown) 682.4388
Edison Electric 916 Commercial (the Drive) 255.4122
Firehall Arts Centre 80 E. Cordova (at Main) 689.0926
Food Not Bombs Vancouver 872.6719
Frederic Wood Theatre (UBC) 682.2678
George Pub 2889 E. Hastings (downtown) 255.2606
The Gate 1176 Granville (downtown) 688.8701
Glass Slipper 2714 Prince Edward (Mount Pleasant) 877.0066
Groceland 1250 Richards (downtown) 688.2648
The Grind Gallery 4124 Main (Mt. Pleasant) 322.6057
Hastings Cinema Theatre 2096 E. Hastings (near PNE) 682.2562
Helen Pitt Gallery 682 Homer St. (downtown) 681.6740
Hemp B.C. 324 W. Hastings (downtown) 681.4620
Hollywood Theatre 3123 W. Broadway (Kitsilano) 738.3211
Hot Jazz Society 2120 Main (Mt. Pleasant) 873.4131
Jaricho Arts Centre 1600 Discovery (Fr. Grey) 224.8007
La Quattro 1111 Commercial (the Drive) 251.6626
The Lotus Club 455 Abbott (Gastown) 865.7777
Lucky's 3934 Main 875.9858
Luva-Fair 1275 Seymour (downtown) 685.3288
Malcolm Lowry Room 4125 E. Hastings (N. Burnaby) 685.0793
Mars 1230 Richards (downtown) 682.3043
Maximum Blues Pub 1176 Granville (downtown) 688.8701
Niagara Hotel Pub 435 W. Pender (downtown) 688.7771
Odyssey Imports 534 Seymour (downtown) 669.6644
Old American Pub 928 Main (downtown) 682.3291
Orpheum Theatre 501 E. Hastings (downtown) 665.2058
Pacific Cinematheque 1131 Howe (downtown) 688.3456
Paradise 27 Church (New West) 525.0371
Paradise Cinema 919 Granville (Granville Mall) 681.1732
Park Theatre 3440 Cambie (South Vancouver) 876.2747
Pavilion 620 W. Pender (at Seymour) 682.3221
Pit Pub basement, Student Union Building (UBC) 682.6273
Plaza Theatre 881 Granville (Granville Mall) 685.7050
Raffels Lounge 1221 Granville (downtown) 473.1593
The Rage 750 Pacific Blvd. South (Plaza of Nations) 685.5585
Railway Club 579 Dunsmuir (at Seymour) 681.1625
Richard's On Richards 1036 Richards (downtown) 687.6794
Ridge Cinema 3131 Arbutus (at 16th Ave.) 738.6311
Route 66 207 W. Hastings (Gastown) 874.6200
Russian Hall 600 Campbell (Chinatown) 687.6355
Scratch Records 109 W. Cordova (Gastown) 876.7463
Starfish Room 1055 Homer (downtown) 682.4711
Starlight Cinema 935 Denman (West End) 689.0096
Station Street Arts Centre 930 Station (off Main) 688.3312
Theatre E 254 E. Hastings (Chinatown) 681.8915
Town Pump 66 Water (Gastown) 683.6695
Track Records 552 Seymour (downtown) 682.7976
Twilight Zone 7 Alexander (Gastown) 682.8550
UBC CINEMA (located in the SUB) 682.3697
UBC Grand Centre Gate 4 (UBC) 682.0999
Vancouver East Cultural Centre 1895 Venables (at Victoria) 254.9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant) 678.6165
Vancouver Press Club 2215 Granville (S. Granville) 738.7015
Vancouver New Music Society (info) 606.4440
Varsity Theatre 4375 W. 10th (Point Grey) 222.2235
Vest 2412 Main (Mt. Pleasant) 872.2999
Video In Studios 1965 Main (Mt. Pleasant) 872.8337
Vogue Theatre 918 Granville (Granville Mall) 257.6205
Washout Records 29 W. Broadway (back of Vail) 872.2999
Waterfront Theatre 1405 Anderson (Granville Is.) 685.6217
Westfront Front 303 E. 8th Ave (at Main) 876.9243
Whip Gallery 209 E. 6th Ave (at Main) 874.4687
W.I.S.E. Hall 1882 Adanac (the Drive) 254.5858
Women In Print 3566 W. 4th (Kitsilano) 732.4128
Yale Blues Pub 1300 Granville (downtown) 681.9253
Zulu Records 1869 W. 4th (Kitsilano) 738.3232



CONVERSE[®] CONCERTS PRESENTS

WARNER RECORDING ARTISTS

SOUL COUGHING



WITH SPECIAL GUESTS

eels

FRIDAY DECEMBER 6
THE STARFISH ROOM

DOORS 9:00 P.M. • SHOW 10:30 P.M.

An Evening With
Vapor/Warner Recording Artist

Jonathan Richman

Wednesday December 11
St. James Hall

3214 W. 10th

Doors 8:30 p.m. • Show 9:15 p.m.



Tickets at Track, Scratch, Black Swan & Highlife Record Stores
All Ticketmaster Outlets or Charge By Phone 280-4444

ZULU records

1869 W 4th Ave.
Vancouver, BC
V6J 1M4
tel 738.3232

STORE HOURS
Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00



This December at Zulu... Go The Hog!

Christmas Hours
OPEN 'TIL 9PM
DEC 16-23

J CHURCH

The Drama Of Attention cd/LP

Having logged up lots of miles and fans within the US West Coast punk scene, J CHURCH shift into top gear with their latest scotcht 'full length The Drama of Attention. Noted for their clanging guitars and brittle bite, J CHURCH swirl a sophisticated and abrasive mix per excellent Lights, Camera, The Drama of Attention!

16th CD 12th LP

HAYDEN

Moving Careful cd/10-inch

In the days of lore, the multi-talented virtuoso artists performed before courts of Kings and Queens, yet luckily now their brilliance is quest with trumpets and fiddles, we give you HAYDEN - one of Canada's premier indie songwriters, a pack of all tunes with a knock for the heartless church. Having practically written the Coles Notes on the subject, Moving Careful is one fine case study in '90s love, despair and solo pop-rockin' good times! Hey, you can get everything you want at HAYDEN's restaurant!

12th CD 8th 10-inch

TRICKY

Pre-Millennium Tension cd

TRICKY's all over that spooky, urban sexuality angle. He gets into the recesses, the dark subconscious stuff. But the tension comes from us - the listener. TRICKY just uses what's provided. His is a remarkable collage, putting together what suits him - disparate, unconventional, dark, engaging. With his 'crooning' and off-kilter beats, TRICKY has established a sound that parallels the dynamic energy of a century coming to a new juncture. TRICKY documents, come listen.

16th CD

GUITAR WOLF

Mistle Me cd/LP

Heart-seeking, vine-top, twangy tunes abound on this Motorador sponsored six-string blow-out! Wow, not since Link Wray has the guitar howled in such a smooth manner. This big cat's high-octane hooks cannot be copied, controlled or copied. Look out sucker, I mean you!

16th CD 10th LP

DJ SHADOW

Endroducing cd

An American, a hip-hop historian, a musical architect, and very crafty with a sampler. From introspective soundscapes to heavy beats, DJ SHADOW mixes up a fine disc. While DJ SHADOW pushes limits, defining his own sound, he respectfully maintains a connection to the history of music making he is dealing to. Quintessentially modern, this history is his medium - his source material. Check out the good work.

16th CD

VIC CHESNUTT

About To Choke cd/Cassette
Straight to your door from West of Rome, at VIC CHESNUTT delivers his fifth long player - and major label debut. This follow up to '93's brilliant Is the Actor Happy will have you drunk from Vic's trademark combination of blistering ballads and acoustic anthems.

16th CD 10th Cassette

PRODIGY

Breathe Be cd-LP

How can techno giants PRODIGY help teach us to breathe... what is their secret? Big, infectious, loud, driving beats. Remember Firestarter, more your feet and the rest will follow... as it is... either way, try and sit still.

9th CD-EP



ALAN VEGA, ALEX CHILTON, BEN VAUGHN

Cubist Blues cd

What do you get when you put three talented and influential musicians in one studio for two days? The answer lies in the 70 raw, rambling explorations found on this record. VEGA (Suicide) wails while CHILTON (Big Star) and VAUGHN alternate between drums, guitar, synth and piano. Sit and enjoy this rare treat.

16th CD

RHEOSTATICS

The Blue Hysteria cd

The perfect maple syrup for your Sunday Flapjacks, Toronto's RHEOSTATICS are well steeped in Canadness, and equally well versed in harmonious musicianship. The Blue Hysteria won't disappoint, evoking that RHEOSTATICS elegance and grace in tune with our rich landscape and diverse cultural tapestry. Clever guys mashing the musical mosaic, the Canadian hall of fame just got bigger... hello Gould, Cohen. We're the...

14th CD

F.S.O.L. (Future Sound of London)

Dead Cities with Bonus Book Ltd CD or Regular Version CD

Adventurous, abstract beat filled ambience and more. F.S.O.L. covers past themselves in. The only 'stipulations' they dedicatedly respect are constant exploration and play they, are these modern conventions? And F.S.O.L.'s sound impresses you, then check out the limited edition 100-page BIG PICTURE BOOK of weird, futuristic images - with computer manipulations galore. Cool, creepy... cooler.

24th Ltd CD with Bonus Book

16th CD Regular Version

GUIDED BY VOICES

Sun Fish Holy Breakfast cd-LP

As this is a new month it must be time for another GUIDED BY VOICES release - thank goodness, sweet goodness. This time around Robert, Tobin and friends howl down on EP good enough to eat. Time to wake up and greet the day with a big platter of Sun Fish Holy Breakfast, with hot coffee and a side of toast with jam. Bill please...

9th CD-EP

Prices in effect until December 31, 1996

Zulu's Christmas Corner

'COS IT'S 'ROUND THE CORNER, MAN!

Spike the punch and the juke-box too! Check out this unique Yule Tide peil mell, perfect for any traditional or non-traditional X-Mas hootenanny! Deck the Halls with these more...

Cocktail Christmas - a swingin' good time

Various - Just Say Noel (featuring Beck, Sonic

Youth etc)

Vince Guaraldi - A Charlie Brown Christmas

Various - Hardcore Holiday w/Dirty Three,

Killdozer, Engine Kid.

Various - New Wave Christmas w/David Bowie,

Throwing Muses, They Might Be Giants

Various - O Come All Ye Faithful: Rock For

Cheer w/Henry Rollins, Dance Hall Crashers,

Luscious Jackson...

Various - A Bachelor Pad Christmas w/ Ella

Fitzgerald, Spike Jones, Mel Torme

Equival - The Enigmatic Christmas Record

Various - Yule Strutting: A Blue Note

Christmas

James Brown - Funky Christmas

November &

December's

Delectables -

Other New Releases at Zulu!

Squarepusher - Feed Me Weird Things CD/LP

Smashing Pumpkins - 33 CD-EP Pts. 1&2

Garbage - Milk CD-EP Pts. 1&2

Designer (featuring Casey Rice/Toronto) - Vandal 12-inch

Various - Dabnology Vol. 3 CD/LP

Various - Reacreate 11 CD/LP

Nurse With Wound - Who Can I Turn to Stereo CD

Seinfeld - CH-VOX CD/LP

PJ Harvey - That Was My Veil CD-EP 12-inch

Various - Wang: A Tribute to the Shadows CD

Ghostface Killer - Ironman CD/LP

Pet Shop Boys - Single CD-EP Pts. 1&2

Various - The Smiths is Dead CD

Lightning Seeds - Dizzy Heights CD

Babybird - Ugly Beautiful CD

Photek - The Hidden Camera CD-EP 12-inch

Teenagenerator - Savage CD

Dance Hall Crashers - The Old Record 1989-1992 CD

The Stand GT - Apocalypse Cow CD

Rocket From The Crypt - State of the Art NOW CD!

Say it with vinyl.
Yep, plan your life with vinyl in mind.

15% OFF

New Regularly Priced Full-length, 12-inch and 7-inch Vinyl
with this Coupon at Zulu. Valid through December 5/96.



Go The Whole Damn Hog

OUT NOW ON THE ZULU LABEL! AVAILABLE AT STORES EVERYWHERE!



SOOK-YIN LEE Wigs And Guns cd

The awaited follow-up to Lavinia's Tongue is now out! Since moving to Toronto, Sook-Yin's been quite busy composing and performing, and with Wigs And Guns, she further projects her talent and vision on this confidently self-produced release.